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Lifting of the Veil: Epiphany in Four Novels By Patrick White.

University — Université
Uni of Alberta

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée
M.A. (Eng)

Year this degree conferred — Année d'obtention de ce grade
1983

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THE LIFTING OF THE VEIL: EPIPHANY IN FOUR NOVELS BY PATRICK WHITE

by

SUSAN J. BANSGROVE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

FALL, 1983

THE UNIVERSITY OF ALBERTA

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In Memory of

Albert Astley Bansgrove

ABSTRACT

Moments of profound insight or revelation have an integral function in the novels of Patrick White. In this thesis I argue that only the "Joycean" definition of the term "epiphany" provides a sufficiently precise description of the function and form of these revelatory moments. The novels of Patrick White show the influence of Joycean technique. However, White's epiphanic moments occur in even more mundane and determinedly physical circumstances than do those of James Joyce.

This thesis considers epiphanic development in four novels that represent a middle period in White's career as a novelist. These novels--The Tree of Man, Voss, Riders in the Chariot and The Solid Mandala--provide a convenient unit for considering Patrick White's peculiarly appropriate employment and development of the epiphany involving a quest for unity. The increasing complexity of revelation from The Tree of Man to The Solid Mandala results in a changing emphasis on the elements of setting, narrative structure and characterisation.

Stan Parker, the inarticulate protagonist of The Tree of Man, receives each of his four major epiphanic experiences through a natural manifestation. Because Stan is inarticulate and because his perception does not extend beyond the realities of his farm and his family, the element of setting is most prominent in this work.

Voss extends the understanding of unity to include both nature and, tentatively, the hero's fiancée Laura Trevelyan, another human being.

Narrative structure becomes more prominent in this work. The journey motif, the novel's major structural device, is employed to describe both Voss's external journey across the interior, and his revelatory journey towards an understanding of wholeness that is shared with another.

Riders in the Chariot, the third novel considered, moves from an emphasis on narrative structure to an emphasis on characterisation. In this work the journey is internalised and takes the form of a choreographed dance that causes the four riders, Miss Hare, Himmelfarb, Mrs. Godbold and Alf Dubbo, to meet each other and to come together at the Godbold shack after Himmelfarb's crucifixion. However, although they share their understanding with one another, the riders are only partially able to reach out beyond themselves to communicate their revelation to others who were not present during the epiphany.

In The Solid Mandala, the final work considered, the emphasis on characterisation is increased. However, in this work characterisation is expressed through an examination of the fragmented psyche, and the consequences of the individual's choice to either pursue or abandon the path to reintegration. After The Solid Mandala the concern with this kind of epiphany disappears in Patrick White's work, to reappear in a more fully developed form in The Twyborn Affair.

ACKNOWLEDGEMENT

I wish to thank Dr. C. J. Bullock for his gentle criticism, and unstinting encouragement and patience throughout the writing of this thesis; my friends Rhoda and Wendy, who spent hours proofreading and driving me to the typist's; and, finally, Lynne and my family who, unlike me, were convinced I could complete this thesis.

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INTRODUCTION

Moments of profound insight or revelation have an integral function in the novels of Patrick White. Through four particular novels within what may be termed a middle period,[1] a particular kind of visionary moment acquires significance. Through these visionary moments White's characters gain an understanding of their own physicality, and of the physicality of their environment, that potentially allows them to see the unity of all temporal reality. Stan Parker, the inarticulate farmer of The Tree of Man,[2] realizes all reality is "One" through his particular observation of the leaves, and the ants and the cracks in the path of his own garden. When the arrogant hero of Voss[3] admits his mortality and thus his equality with all living creatures, he is moved to scream "for all suffering." In this act he too recognises himself as a part of all temporal reality. Through a blaze of earthly fire Mordecai Himmelfarb, the devout Jew of Riders in the Chariot,[4] becomes aware that "even the most pitiable or monstrous incidents experienced by human understanding [are] justified." Finally, Arthur Brown, the retarded hero of The Solid Mandala,[5] dances a mandala dance of human and cosmic wholeness. He unites the sun, human love, ripening fruit and his own brother in his central dance of "the passion of all their lives."

The importance of these moments of vision has been most significantly remarked upon by Patricia Morley in The Mystery of Unity: Theme and Technique in the Novels of Patrick White[6] and Peter Beatson in The Eye in the Mandala.[7] In her work Morley views the struggle for

revelation in terms of a spiritual quest, suggesting the journey of White's protagonists differs from the quest of the romance mode only in that it eschews the "external movement and marvellous adventure"[8] of that mode in favour of a quest into "the depths of [the characters'] own natures, there to discover undesirable qualities repellent to themselves and there to seek a happier state."[9] Morley refers to these moments of discovery as "moments of vision"[10] but is primarily concerned with them as "profoundly orthodox expression[s] of the Christian doctrine of the divine transcendence as immanent in this created world . . . which follows from belief in the Incarnation of God as man."[11]

In his seminal work The Eye in the Mandala, Peter Beatson remarks on the significance of what he terms "timeless moments."[12] In applying this term Beatson makes passing reference to White's "many literary ancestors, such as Wordsworth, Pater, Joyce, Proust and Eliot."[13] However, Beatson is primarily concerned with these "timeless moments" insofar as they relate to White's understanding and manipulation of the concept of time. Beatson recognises no progressive development of the epiphany from novel to novel, maintaining that the three stage movement[14] he understands to be present in all White novels is reflected in the form of the "timeless moment" which

> tend[s] to be organized around the movement of the three stages outlined in Chapter I [of The Eye in the Mandala], in which arrogance or a sense of pseudo-divinity gives way to humility or even despair, which is, in turn, replaced by a moment of Grace.[15]

Neither Morley's term "visions" nor Beatson's term "timeless moments" provides a sufficiently precise description of the function and form of White's revelatory moments. The word "vision" is heavily

freighted with Christian allusions while Beatson's term "timeless moments" relies heavily on the Jungian interpretation of religious experiences to explain the revelatory experiences explored by White. The problem with these emphases is White's lack of tolerance for the forms of institutionalized religion. In Flaws in the Glass, his self-portrait, White proclaims, ". . . the mystery of religious faith evaporates on contact with dogma."[16] In this work White is particularly critical of the Christian faith in its systematised forms. He speaks of ". . . the sterility, the vulgarity, in many cases the bigotry of the Christian churches in Australia," and asserts, "Christian love has lost its virtue, as antibiotics lose theirs through over-dosage."[17] In contrast to White, Carl Jung regards many of the forms of organised religion, particularly those of Roman Catholicism, as being of therapeutic value: ". . . the Catholic church in particular, with its rigorous system of confession and its director of conscience, is a therapeutic institution."[18]

I suggest the Joycean term "epiphany" is a more appropriate term for describing the revelatory moments in White's novels than either of the terms employed by Morley and Beatson, because these moments are closer to the mixture of the religious and secular found in Joyce. Whereas Carl Jung views adherence to the tenets of an organised religion as supportive and often necessary to the development of a moral sense, Joyce and White both view such an adherence as debilitating at the best and, at the worst, as totally destructive. James Joyce expresses a more secular view than Jung, and clearly describes moments that have a great deal in common with Patrick White's temporally rooted revelatory moments.

I have suggested a correspondence between Joycean epiphanic moments and those found in the novels of Patrick White. Before considering

in detail either of these epiphanic expressions, it will be helpful in defining epiphany to indicate the clear distinction between the epiphanies of Joyce and White--the moments of revelation--and the Aristotelian theory of "anagnorisis" or recognition.[19] Anagnorisis describes the recognition of an objective fact. Often this realisation comprises the denouement of a dramatic tragedy. In contrast to this, the epiphanies of Joyce and White never involve the recognition of an objective fact, though they may involve the recognition of the essential quality of an existent object or person. The knowledge gained in a White epiphany is not a function of plot. It does not provide the character with hitherto unknown information about his situation, nor does it cause him to act in a different way, or to make decisions that he would not otherwise make. This is made poignantly clear in Riders in the Chariot when Mrs. Godbold, having shared a moment of profound revelation with Mary Hare, must still trudge up the hill to her shack and her laundry, just as she would have done had the epiphany never occurred.

The liberation and expression of the essence of objects, people and moments is the essence of the Joycean epiphany. These revelatory moments are invariably made from what Joyce himself termed "the bread of everyday life,"[20] the mundane experiences that give structure to life. Joyce describes the goal of the writer, the recorder of epiphanic moments, as:

> . . . through some art, by some process of the mind as yet untabulated, to liberate from the personalized lumps of matter that which is their individuating rhythm, the first or formal relation of their parts.[21]

The earliest epiphanies he recorded Joyce termed "epicleti," his own plural for epiclesis, the invocation of the Holy Spirit to consecrate

and transubstantiate the Eucharistic elements. These moments were not the intense, dramatic expressions so characteristic of A Portrait of the Artist as a Young Man. Rather they were, as Stanislaus Joyce suggests in his biography My Brother's Keeper, "ironical observations of slips by which people betray the very things they are careful to conceal."[22] Primarily because of his Roman Catholic upbringing, Joyce began to refer to these moments as "epiphanies," though they had little real relation to religious experience. In Roman Catholic liturgical tradition the term "epiphany," meaning manifestation, refers to the manifestation of Christ incarnate to the Magi. In this sense, the word "epiphany" would have seemed appropriate to the young Joyce looking for a term to describe the process by which people unintentionally manifest their secret selves.

In Stephen Hero Joyce gives a precise definition of Stephen's--and his own--understanding of the term:

> . . . a sudden spiritual manifestation, whether in the vulgarity of speech or gesture or in a memorable phase of the mind itself. He [Stephen] believed that it was for the man of letters to record these epiphanies with extreme care seeing that they themselves are the most delicate and evanescent of moments.[23]

This definition of epiphany accepts that a human being involved in the most mundane of human actions or circumstances may become suddenly and intensely aware of his or her soul--its "whatness" as Joyce describes it.[24] The important word in Joyce's definition is "sudden." A Joycean epiphany cannot occur over a long period of time in a gradual acquisition of knowledge. The power and the exquisiteness of an epiphany is contained in its very suddenness; it is an intuitive and non-rational apprehension. It is never cumulative or gradual.

It is necessary to stress the mundane temporality of the Joycean

epiphany. There is none of the spiritual ecstasy that transports one outside one's physical existence as there is with the rapturous theophanies of St. Theresa. The Joycean character experiences the epiphany within a specific physical context.

Joyce transformed "epiphany" from the theological expression of a religious experience into a term denoting a literary construct that expresses a moment of vision seldom rooted in the religious. In his work James Joyce, Harry Levin suggests Joyce made a conscious decision to repudiate the Jesuit discipline that ruled his youth and that having done so "responded to the promptings of his senses" and "referred the ensuing conflict over the head of religious authority to the new light of his senses."[25] But no adaptation of a term can be fully understood without an equally clear understanding of that term in its original form. It is, therefore, essential to clarify what the term "epiphany" would have meant to the young Roman Catholic Joyce.

The English word "epiphany" is derived from the Greek word "ἐπφάνεια" meaning manifestation, and originally referred to the revelation of God to the world in Jesus Christ.[26] The manifestation of the actual presence of God is extremely rare in the Judaeo-Christian experience. Though floods, plagues, and sudden riches are frequently described as the effect of God's anger or approval, a physical manifestation is so rare as to occur only once in the Old Testament (Exodus 3:2) and twice (in the Birth Narratives: Luke 2:6-7, Matthew 1:25-2:1) in the New Testament. It was this infrequency of manifestation that led the Eastern church to establish a separate December twenty-fifth celebration of the birth, and the Roman church to make the January sixth Epiphanal celebration a tribute to God made manifest in the infant of

Bethlehem.

In the Roman Catholic missal now, as in Joyce's day, there are six Sundays after Epiphany and the Gospels for those Sundays describe the manifestations of God's wisdom, power and grace in the actions of Christ. Although it is anything but mundane, the fleshly revelation of God can be described as having some relation to Joyce's understanding of epiphany as a revelation made from "the bread of everyday life." Within the Christian tradition, Christ's assumption of human form is viewed as the supreme act of making the divine accessible to all people in the "everydayness" of their lives, though this understanding of epiphany does reflect also the glory of the divine in contrast to the blandness of the human. The Roman Catholic emphasis on Epiphany as the celebration of the magi is what Joyce would have known best.

James Joyce's reliance on the secular experience as the vehicle for revelation is clearly evident in a particular epiphanic moment in A Portrait of the Artist as a Young Man.[27] Through an epiphany the young Stephen realizes his vocation is to the priesthood of the imagination rather than to the priesthood of the church. Stephen achieves this realisation in a moment as he walks along a specifically described beach and sees a young girl who is, in her very existence, a celebration of all that is physical. Joyce's description of her is an appreciation of her physical beauty and even her face is described as "touched with the wonder of mortal beauty."[28] For a moment Stephen "felt above him the vast indifferent dome and the calm process of the heavenly body; and the earth beneath him, the earth that had borne him and taken him to her breast."[29] The physicality of the revelation is stressed, and the first lines of the subsequent chapter abruptly force the reader again to recognise Stephen's

humanness as he is observed eating his breakfast:

> He drained his third cup of watery tea to the dregs and set to chewing the crusts of fried bread that were scattered near him, staring into the dark pool of the jar. The yellow dripping had been scooped out like a boghole and the pool under it brought back to his memory the dark turf coloured water of the baths at Clongowes.[30]

However, the language Joyce uses to describe the actual epiphany is still the elevated language of the religious epiphany.

An understanding of White's epiphanic moments may be arrived at through a comparison with Joyce. As I have noted, the White epiphany is prepared for and very often expressed in the symbolism and forms of Judaeo-Christian tradition and theology. White does not himself endorse either major religion. He merely adapts their forms to the service of his expression, just as he eclectically employs the philosophy and psychology of various other traditions. Though he employs the thought of Carl Jung, particularly in Riders in the Chariot and The Solid Mandala, White does not share Jung's viewpoint any more than he shares the faith of the myriad religious traditions his works draw from. As I pointed out earlier, White has frequently made clear his impatience with organised religion. In a 1970 letter to Dr. Clem Semmler, White echoes Joyce's frustration with organised religion:

> The churches defeat their own aims, I feel, through the banality of their approach and by rejecting so much that is sordid and shocking which can still be related to religious experience. . . .[31]

In 1981 his self-portrait, Flaws in the Glass, gives the added dimension of personal experience to this lingering frustration:

> My spiritual self has always shrivelled in contact with organized religion, whether eternalized in that grisly museum, Westminster Abbey, the great rococo bed for an operatic courtesan in St. Peter's Rome, or the petulant orthodox community of Mount Athos.[32]

However, in spite of his frustration with organised religion, White does have a deep religious conviction that is, in part, the motivation for his writing. In the same 1970 letter to Dr. Semmler White wrote:

> I suppose what I am increasingly intent on trying to do in my books is to give professed unbelievers glimpses of their own unprofessed factor. I believe most people have a religious factor, but are afraid that by admitting it they will forfeit their right to be considered intellectuals.[33]

Patrick White has discarded organised religion because he believes it rejects the realities of temporal existence and relies on dogma rather than on faith. In Riders in the Chariot Mrs. Godbold speaks for White when she replies to Rosetree's concern that Himmelfarb, a Jew, was buried "like any Christian" (RC, p. 445):

> Men are the same at birth, perhaps you will agree. It is only the coat they are told to put on that makes them all that different. There are some, of course, who feel they are not suited. They think they will change their coat. But remain the same in themselves. Only at the end, when everything is taken from them, it seems there was never any need. There are the poor souls, at rest, and all naked again, as they were in the beginning. (RC, p. 445; emphasis mine)[34]

Clearly, White regards religious affiliation as a garment assumed at birth and discarded at death. This garment cannot be exchanged at will, for the would-be exchangers, or converts, remain, like Harry Rosetree the Jew turned Roman Catholic, "the same in themselves." This is the lesson Harry Rosetree / Haim Rosenbaum, learns from the death of Mordecai Himmelfarb. Just as White himself cannot escape the "club foot"[35] of his Australianness, so the individual cannot escape his own religious

heritage. So, while White rejects the restrictive forms of organised religion, he recognises the spiritual influence of its sacraments and symbols, regarding them with some tolerance, as necessary to the expression of man's religious impulse.

White describes himself as ". . . a lazy believer whose faith is buried in his unconscious."[36] While in Constantinople[37] White visited St. Sophia, "noblest of churches."[38] Impressed by the church's "calm immensity" he noted it is ". . . the embodiment of an ideal, none of the finicky Gothic soaring and aspiring towards heaven, but a balanced statement of the conviction that the spirit is here around us on earth"[39] (emphasis mine). White might have echoed William Blake's plea in "The Everlasting Gospel": "Thou art a man, God is no more;/ Thy own humanity learn to adore/ For that is my spirit of life."[40]

In another passage in Flaws in the Glass, White recalls his inability to express to Manoly, his companion since the war, that those things in which White believes most deeply "keep [him] going."[41] In the list of these life-sustainers White includes his novels, his life with Manoly and "[his] own clumsy wrestling with what [he] see[s] as a religious faith."[42] The final section of Flaws in the Glass is entitled "Episodes and Epitaphs." In this section White refers to a period when "the egotist in me had rejected God as unnecessary."[43] His belief subsequently returned when, as he writes, "I fell on my back at Castle Hill and started cursing a God who did not exist. . . ."[44] Speaking of this incident in another section of Flaws in the Glass, White notes: "It was the turning point. My disbelief appeared as farcical as my fall. At that moment I was truly humbled."[45]

White never defines his belief in terms of a specific deity, or

a specific organised religion. His understanding seems to me to have something in common with Rudolf Otto's conception of "the other"--the divine presence that can neither be named nor defined, but remains the unchanging "mysterium tremendum" of human existence.[46] A passage in Flaws in the Glass suggests the evolution of White's religious sensibility:

> Manoly seemed secure inside the structure of Eastern Orthodoxy. I had nothing from my upbringing in a kind of social C. of E. (a visiting card on the pew, clothes outgrown or no longer fashionable sent off to the jumble sale, a grateful rector and his wife calling to express gratitude for patronage). So I evolved what I think Manoly has always seen as my non-religious or mystic circus.[47]

In light of White's own accounts of his struggles to ignore the existence of God followed by his eventual belief, one cannot ignore his assertion that behind all his novels is "the relationship between the blundering human being and God."[48] I would suggest that White's concept of God is the revelation of the totality of the self and the cosmos in a supreme, indivisible unity embracing all temporal existence.

Beatson notes White's conviction that the ". . . soul can only embrace God by embracing the created world."[49] This conviction allows White the freedom to borrow and adapt the forms of several different faiths in the service of his art without being emotionally bound to any single one. However, he does so from an attitude of respect, allowing religious allusions to function with dignity and integrity. White's writing never betrays the theological integrity of the religious texts and symbols he employs. For instance, he has transformed the Christian celebration of the reconciliation of God and Man--the Eucharist--into a metaphor for the union of human beings in the celebration of the wholeness and unity of all existence. In some instances, such as Arthur Brown's

mandala dance, the symbolic function of the Eucharist is served by music or dance.

The epiphanies found in Patrick White's novels have in common with those of James Joyce an undeniable secularity. In White's novels two different types of epiphany are experienced, the epiphany of objective reality and that of subjective reality. The epiphany of objective reality occurs in the instant at which a character suddenly perceives the essential quality of an object or natural phenomenon of which, until now, he has been only superficially aware. It may be experienced by both major and minor characters who gain through it a deeper awareness of their temporal surroundings. We are told Amy Parker "looked at the picture of Christ, and knew about it," and later we are told how her grandson stares into the bottled kumquats till he is dizzy and is able to say for himself "They are whole" (TM, pp. 282, 385). The subjective epiphany is the epiphany of character and is experienced only by a major character glimpsing either something of the unity between man and the cosmos or of the potential unity of the self. The characters who inhabit the novels of James Joyce and Patrick White never experience epiphanies that transport them beyond a specific physical context; the epiphanies portrayed by Joyce and White are, without exception, temporally rooted.

In spite of their temporality, the epiphanies in White's novels, like Joyce's, are sudden and intuitive. A Joycean epiphany never occurs through a gradual acquisition of knowledge and White's epiphanies share this trait. Though the revelation may later be pondered by the recipient, it is never merely "arrived at" after prolonged consideration and the time of its advent cannot be predicted.

We have seen that White's epiphanic moments have much in common

with those found in the work of James Joyce. There are also several significant ways in which White's revelatory moments differ from the strictly Joycean epiphany: White's epiphanies place a greater emphasis on physical description and mundane circumstances than do those of Joyce; light symbolism is present in all White's epiphanies, and White's works admit no spiritual elite.

Like those of James Joyce, White's epiphanies always occur through the physical; they too are made from the "bread of everyday life," through which White reveals the profundity of being to his characters and, thus, to his readers. However, epiphanic moments in White's novels occur in even more determinedly physical circumstances than do those in James Joyce's novels. In White's novels there is a notable increase in precise descriptions of the human body and its functions. As Beatson observes, the body has a solid presence in White's work so that the reader is constantly aware of "gristle and sinews, veins in eyeballs, tufts of hair, the texture of knuckles and goitres";[50] White's world is "the teeming, fecund world of generation and decay."[51]

Unlike the corresponding instant in a Joycean epiphany, the specific moment of revelation in a White epiphany is, without exception, signalled by the earthly light so symbolic of enlightenment. The source of this light in the four novels to be considered is always natural; there is the lightning of Stan Parker's storm epiphany, and the "greenish light of early darkness" that lights Mrs. Godbold's epiphany on the Sydney street (RC, p. 287). There is no evidence in these works of the aura of mysterious, heavenly light that characterises the revelations of many Christian mystics.

There is in Portrait and Ulysses a kind of spiritual elite.

Though this spiritual elite is often treated ironically by Joyce, as is the case with Stephen and Bloom, these characters regard themselves as belonging to a group imbued with a spiritual sensitivity denied the population at large. White's major characters do not consciously form a spiritual elite. They are intimately involved in the world and the people around them in a manner that is neither condescending nor patronizing, but entirely human. They have a vested emotional interest in this world, and do not regard it as a purgatory between epiphanies. Nor do they have sympathy merely for fellow visionaries. In their humanness they sometimes do not recognise the visionary in the individuals who share their lives. As David Tacey points out in his essay "It's Happening Inside: The Individual and Changing Consciousness in White," "to see White's characters as spiritual elite is . . . to miss the point: every individual is capable of experiencing real life, only most choose not to."[52] For White, epiphany is a universally possible experience.

In Flaws in the Glass White describes his holiday in Greece with Manoly. In one passage he recalls the "hordes of tourists . . . trampling the grasses, lumbering through spring flowers, gaping at every classical cliché in the book."[53] But this observation is followed by a statement of White's desire that the epiphany be universally experienced as well as universally accessible:

> I would like to think that they [the tourists] too can experience the lifting of the veil, but it never happens in the presence of guides and lecturers.[54]

However, the most significant difference from Joyce is the fact that over the span of the four White novels most concerned with epiphanies, the epiphanic moment can be seen to increase in scope and

complexity. It is on this epiphanic development that I propose to focus my thesis, selecting specific epiphanic moments from each novel in order to best demonstrate this development as it occurs within each work and, in a broader sense, over the four works considered.

Epiphany in the four books is revealed either through setting, narrative structure or characterisation. In The Tree of Man the emphasis is on setting, which is particularised through four natural manifestations. The emphasis in Voss is on narrative structure, while epiphany in Riders in the Chariot and The Solid Mandala is revealed primarily through characterisation.

CHAPTER I

THE TREE OF MAN: "THE EXTRAORDINARY BEHIND THE ORDINARY"

The Tree of Man is the first of White's novels to be completely written in Australia. Following the publication of his third novel, The Aunt's Story, White abandoned what he viewed as a sterile existence among London's intellectual elite. With his partner, Manoly Lascaris, White returned to what he has called Australia's "refreshed landscape."[1] In his article "The Prodigal Son," White notes "[this landscape] even in its shabbier remembered versions has always made a background to my life."[2] White's comments in "The Prodigal Son" provide a clear record of the process by which he came to write The Tree of Man.

Convinced that only in Australia could he attain ". . . the state of simplicity and humility [which] is the only desirable one for artist or for man," White began what he describes in retrospect as "a struggle to create completely fresh forms out of the rocks and stones of words":

> I began to see things for the first time. Even the boredom and frustration presented avenues for endless exploration; even the bags and iron of Australian life acquired a meaning.[3]

The Tree of Man is the fruit of this struggle. In it White probes "every aspect of life through the lives of an ordinary man and woman," in an effort to render "the extraordinary behind the ordinary . . . the mystery and poetry which alone could make bearable the lives of such people."[4]

In a 1973 interview with G. A. Wilkes and Thelma Herring, White spoke again of his purpose in writing The Tree of Man:

> Life in Australia seems to be for many people pretty deadly dull. I have tried to convey a splendour, a transcendence which is also there, above human realities.[5]

This fascination with the life of the ordinary man is further revealed in the working title of The Tree of Man, "A Life Sentence on Earth."[6] The Tree of Man confronts the question "What makes this sentence tolerable?" White's conviction that vision is universally accessible is given its most powerful expression in this novel about the life of an uneducated, inarticulate farmer whose final triumph is his recognition that "One, and no other figure, is the answer to all sums" (TM, p. 477).

In The Tree of Man White shows that the right relationship to Nature and the physical world creates only a primitive epiphany. However, Stan Parker's epiphanies are progressive as well as primitive, and culminate in the final revelation of the Oneness of all creation. In observing this primitive epiphany, as well as the revelatory process as it occurs in Stan Parker, I will examine the elements of setting, narrative structure and characterisation.

Given the novel's four-part narrative structure representing the seasonal cycle, the stages of a man's life and the four elements, and given the various settings in which Stan Parker chops a home out of the bush, faces natural disasters and raises a family, it would not be unreasonable to assume The Tree of Man might usefully be termed a "pioneer novel." This assumption, while understandable, is misguided. The major process represented in The Tree of Man is not that of a man wrestling a home from the wilderness and the elements, but rather that of

a man journeying from ignorance to awareness. Thus, the major natural disasters are significant not in themselves but as triggers of epiphanic experience. Indeed, the pioneer journey becomes a metaphor for the revelatory journey. The struggle to establish a way of life symbolises the struggle to attain revelation. The pioneer setting allows White to explore the elements of "splendour and transcendence" in the life of the paradigmatically ordinary man. In doing this White gives eloquent expression to his conviction that epiphany is not restricted to an intellectual or spiritual elite, but is possible for all.

In The Tree of Man three levels of understanding nature are depicted through three particular characters. The first and lowest level is the ignorance of the young evangelist who, distanced from nature and lacking genuine revelatory experience, relies on the rhetoric and platitudes of evangelical Christianity to compensate and convince. Because his understanding is based on faith in unyielding doctrine he can afford no flexibility of perception, and dismisses Stan Parker with condescending good humour: "You met all kinds" (TM, p. 476). The young evangelist relies on quasi-theological language and religious forms that appear to have no substance of which he is experientially aware. He speaks expansively of "Our Lord" (TM, p. 475), with no indication that the "Our" has even been experienced as "My," and his personal testimony is an unconvincing echo in form and substance of the soap-box testimonials of countless professional tent-evangelists. He purports to be able to show "the glories of salvation" in books and tracts, and has no sense of the significance of natural phenomena nor of himself as potentially one with the natural world (TM, p. 475). Through this character White reveals the bankruptcy of organised religion. Its dogma dulls beside the "great glories" Stan sees

"glittering in the afternoon" (TM, p. 476). Again White gives expression to his conviction that revelation can never be achieved through the intellectual, represented in this case by books and tracts "flapping and plapping" in the bushes (TM, p. 476).

The second level of understanding is achieved by Amy Parker who progresses beyond the ignorance of the young evangelist to an experience of objective epiphany--the epiphany characterised by the sudden apprehension of the essential quality of an object or natural phenomenon. But her yearning to understand completely is never fulfilled because of her debilitating need to control nature rather than to become one with it. This need causes her to adopt an adversarial stance from which she pits herself against the indifferent forces of nature.

Amy's first objective epiphany occurs when she sees Mr. Gage's painting of "a scrawny fettler Christ" and "[knows] about it," though she says nothing (TM, p. 282). At "the lifting of the veil" she is as inarticulate as her husband. But, as the narrator tells, "she knew as if her sleep had told her of it. Great truths are only half grasped this side of sleep" (TM, p. 282).[7] Amy's second objective epiphany occurs in Part IV of the novel. Possessiveness has prevented her from gaining the confidence of her own children, but without trying she gains the love of her grandson. Through her gift of the shard of coloured glass that so intrigued the flood child she is able to share with Ray's son "a mysticism of objects" (TM, p. 384), as she shows him the everyday objects of her life.[8] In the end Amy aspires to subjective epiphany of character which reveals something of the unity between man and the cosmos. But she is prevented by her desire to battle and control rather than to understand. In church with her husband and grown daughter Amy realises:

> . . . it was finally between herself and God, and that it was quite possible she would never succeed in opening her husband and looking inside. (TM, p. 415)

Amy views nature exclusively as a wild adversary that must be subjugated and controlled. Before the flood she alienates herself from nature by refusing to "listen to the waters of Wullunya," by "flinging her weight against the rain," and by blaming the rain for the edginess between herself and Stan (TM, pp. 70-71). She fears revelation and nature as threats to the order and comfort of her life with Stan. Her life is rooted in a natural sensuality, and has meaning for her only through the physical knowledge of her husband, their land and later, Leo the travelling salesman. But even this knowledge is based on her need to control and determine. She gains from the rhythm of her daily life only a bitterness at nature. Stan's comfortable acceptance of nature as the medium of revelation is alien to her. "The mysteries are not for us, Stan," she pleads, and even in Stan's dream she fears revelation: "It does not matter Stan. . . . I do not want to see" (TM, p. 308).

Amy is totally egocentric, viewing even her children and husband as forces she must subjugate and possess in order to love fully. Thus, her love is devouring rather than nurturing. Waiting for Stan to return from the flood she imagines "holding [his face] in her hands, devouring it in her mind, down to the bones . . ." (TM, p. 87). Later, when she finds the lost boy, "She [holds] in her hand the body of a caught bird" (TM, p. 89). Because of Amy's tendency to devour, the child eludes her, "except for what she was holding of his bones" (TM, p. 89). In the end, Stan too eludes her, except for his head which she holds "looking into it some minutes after there was anything left to see" (TM, p. 478). Her desire to possess rather than be united with the people and natural forces that comprise

her life prevents Amy Parker from attaining subjective revelation.

The third and highest level of understanding revealed in The Tree of Man is achieved by Stan Parker who is able to accept, and rejoice in, the various manifestations of nature without regarding them as evidence of the caprice of an irresponsible force. Stan Parker's final acceptance of himself as part of the "One," the wholeness of the entire cosmos, is made possible by his openness to all experience that might reveal the quality of his relationship to the natural world. He does not insist upon controlling his natural environment. Indeed, it is through a gradual willingness to relinquish utterly all pretense of control that Stan achieves his greatest revelation of unity. However, it must not be forgotten that Stan Parker is still the prototypic farmer with "bran on his hands" (TM, p. 247). Leonie Kramer recognises this in her essay "The Tree of Man: An Essay in Scepticism," wherein she notes it is as a farmer that Stan is perpetually aware of the landscape surrounding him, of "the smells of the earth in all its moods, the taste of experience, the sounds of the natural forces of thunder, wind, fire and water."[9] That Stan's awareness and understanding at times extend beyond practical concern is evidence of his gradual anchoring of himself in the regenerative routine of farm life. In this life he finds reality and becomes convinced that the natural world will yield some final meaning.

Stan Parker longs to communicate his understanding. But he is cursed with inarticulateness and it is the narrator who gives voice to his desire:

> [Stan] would long to express himself by some formal act of recognition, give a shape to his knowledge, or express the great simplicities in simple, luminous words for people to see. (TM, p. 221)

Throughout the novel Stan is bothered by his inability to communicate his vision. He dreams of trying desperately to lift the lid of a box, to reveal its contents to Amy. He fails: ". . . he could not lift the box to show what he had inside" (TM, p. 308).

Stan Parker seldom fully understands his own perceptions. His extreme reticence is often the result of this failure to comprehend combined with his inflexible honesty and integrity; what he does not know he will not attempt to articulate. He does not regard himself as an interpreter of vision: "He was no interpreter. He shifted beside his fire at the suggestion he might have been. He was nothing much. He was a man" (TM, p. 12; emphasis mine). After the flood Stan and Amy stand together, "secure in the goodness of their common life" (TM, p. 78). But though Stan "feels in his whole being" the integrity of their labour, he is unable to give his conviction expression:

> Do you know this? he would have said; and this: That he saw with his eyes and felt with his bones. But as he did not know how to say such things, he stood pinching up the skin of her hand. And it was not necessary, perhaps, to speak, he began to feel in the skin of her hand. (TM, p. 98)

Stan also remains silent during and after the second storm epiphany. His response to this experience is described by a meticulously observant narrator. Later, during the Glastonbury fire the narrator again speaks for Stan: ". . . Suddenly he wished he could sink his face in her flesh, to smell it, that he could part her breasts and put his face between. . . . They were burning together . . ." (TM, p. 180). Even in the final instant of his greatest revelation Stan Parker remains inarticulate. Though he speaks to her he does not communicate with Amy, who desperately awaits his words. He says only: "It's all right," a precise echo of the scant

comfort he gave her when the flood child ran away (TM, p. 478).

The main emphasis in The Tree of Man is on setting. Stan Parker's revelation of wholeness occurs through his recognition of an inherent unity in the natural world. His four epiphanies all occur through manifestations of this natural world which is the only reality Stan Parker's parochial experience and attitude permit him to recognise.

In light of Stan's inarticulateness the precise setting of each of his four major epiphanic moments is extremely significant; setting provides the main source of the symbolism which communicates to the reader the profundity of the experiences Stan Parker himself cannot communicate. In general, the symbolism of The Tree of Man is not as complex as that found in the three later novels. This is in keeping with White's purpose of exploring the less complex, primitive epiphany through a paradigmatically ordinary man whose character and experience would make the employment of complex patterns of symbolism seem affected. Stan is not sophisticated enough to receive revelation through anything other than the immediately recognisable aspects of his life and the immediately identifiable manifestations of nature.

The setting of the first epiphany is Stan Parker's own house shortly after the flood. The flood occurs in the Spring of the year when Stan is still full of the optimism and energy of youth. For the first time he is brought face to face with death. In its rapid and unpredictable fluctuations the flood symbolises the essential capacity for change inherent in all temporal existence, including human. The flood transforms houses, land and people; Stan Parker sees that "solidity is not" (TM, p. 73): an empty chair, a piece of bitten cheese, old letters, a baby's pot, all these things float by the rescuers' boat, evidencing the vulnerability of

seemingly "still safe lives" (p. 73). A Bible open at Ezekiel also floats by the boat. Ezekiel prophesied judgment and the wrath of God, but he also described the great chariot of God, and the rising of man's physical body at the end of time.[10]

The unpredictable nature of the flood is Stan's first indication that the cosmos is in a constant state of flux, and that man cannot impose permanence by the exertion of his own will. His acceptance of this fact is the first step in Stan's acceptance of himself as part of an everchanging cosmos. In a slightly more subtle way the flood also becomes a metaphor for Stan's own subconscious. Watching the underwater world revealed by the flood, he "remembers things he had never told and forgotten" (TM, p. 73). Standing at the window of his home later, his arm touching that of his wife, he is struck by the "goodness of their common life" (TM, p. 98). From the vantage point of his own home he views his wife and cattle and land, the great physical realities of his own life by which he defines himself. This personalised setting is particularly appropriate to Stan's first revelation which occurs during a stage of utter self-absorption. Only through those objects and events with which he is directly involved could Stan understand the goodness of natural existence. In this moment Stan and Amy are so close their lives have grown together to form the "common trunk" of the tree of man (TM, p. 98). This gesture of touch, as well as being an expression of love, is Stan Parker's attempt to anchor himself in the temporal realities of his life. In the natural light of morning he sees the trees incline towards him in a gesture symbolic of natural approval, and in the way he and Amy "sway" like the trees is contained the possibility of union with the momentarily "familiar country" of nature (TM, p. 98). Stan's

particularised, precise observation of the cows, the trees and the land, expresses his confidence in the permanence of his life. His thankfulness at returning to the security of his farm reveals that Stan has accepted neither the goodness of natural flux in the personalised context of his own life, nor the fact that man cannot wilfully control his environment. The flood itself is obvious and undeniable evidence of the natural forces of flux with which Stan Parker the farmer must cope and come to terms. It is, thus, particularly suited to the portrayal of his first, most primitive epiphany. Indeed, the flood, storm, fire and drought are all manifestations of the forces of nature which exist in a constant state of flux. Immediately after this first epiphanic experience White returns Stan Parker to the more mundane reality of stiff boots and undone chores.

The second epiphany is set in the midst of a summer storm. Stan Parker, a little older and at the height of his manhood, has confidence in himself as "firm and strong, husband, father and owner of cattle" (TM, p. 151). Again he is placed in his own "world," but this time at the centre of a storm. Rather than surveying physical reality from the safety of his home, Stan experiences nature directly through the storm. The idea of man being at the centre of his world is essential to White's concept of epiphany as the revelation of the unity of man with the natural phenomena surrounding him. The setting of this epiphany foreshadows that of Stan Parker's final revelation when the reader will be told Stan is seated at "the heart" of his garden (TM, p. 474).

The storm epiphany occurs in the dark of evening, in contrast to the early morning setting of the flood revelation. The power of the storm is dark and unknown to the young man, who is quickly humbled by its threatening violence. He retreats to the verandah, and holds a wooden

post "he had put there himself" (TM, p. 151). In his humility Stan Parker "[begins] to know every corner of the darkness, as if it were daylight and he were in love with the heaving world down to the last blade of grass" (TM, p. 151).

In this epiphany Stan himself is far more closely associated with nature than before. Although an image of Stan as "exultant" in his triple role of "father, husband and owner of cattle" characterises the initial stage, his nervousness and cold are soon equated with the palpitating and shivering of the leaves and his skin is described as drinking the rain in the same way as do the dry paddocks. The division he had previously seen between himself as "owner" and his land as "owned" is no longer so clear. He is "quite grateful" for the presence of the wooden verandah post to which he clings and, indeed, his very gratefulness hints at a potential change in his attitude to nature from that of owner to that of co-participator (TM, p. 151).

In the flood epiphany Stan merely observes his land and cattle. In the account of this storm we observe him actually participating in this natural event along with the trees and paddocks. There is a noticeable increase in the importance of the sense of touch; Stan is touched by the wind and the rain, and he "touches" his own muscular arms, and his verandah post in an effort to gain reassurance. Following the epiphany he "feels his way back into the house in which other people lived" (TM, p. 151). This increased emphasis on touch does evidence Stan's insecurity, but it is also indicative of his increasing sensitivity to the forces of nature, which he has experienced through the sense of touch.

Immediately prior to his moment of revelation Stan utters a confused prayer to God "for company" which hints at the potential unity of God

and man realised by Stan in his final epiphany. For, if Stan can conceive of God as with him, there is hope that he will eventually realise God is within him. This hope is made more reasonable by the fact that through the storm Stan has already begun to perceive something of the intimacy of the relationship between man and nature. Meekly he has watched the lightning enter the crests of "his" trees, recognising experientially what he had realised only theoretically during the flood; man cannot control nature's influence on those objects man mistakenly regards as his own. There is here a vague foreshadowing of Stan's eventual realisation that "one is the answer to all sums," that there is a unity between man and the cosmos that is beyond the paltry consideration of ownership. The conflict between Stan's impulse to rejoice in his strength as an "owner" of nature, and his growing impulse towards identification with nature, is resolved by his humbling epiphanic experience which leads him to reject the concept of ownership in favour of a desire for unity with nature.

The dominant symbolism of the storm epiphany is the flash of lightning representative of enlightened understanding. In its brevity it is also symbolic of the brief and incomplete nature of Stan's revelation. Once again the light's source is natural, subtly reinforcing Stan's connection to nature.

In this storm epiphany it seems "the flesh had slipped from [Stan's] bones and a light was shining in his cavernous skull" (TM, p. 151). The shedding of flesh symbolises the shedding of all pretension and arrogance, even if only for the second during which the lightning flashes.

Stan Parker has progressed from viewing the "goodness" of nature from inside his house in the daylight, to being "in love" with the natural world from his situation at the centre of a night storm. Through knowing

intimately his own portion of it, Stan Parker is able to love the vastness and the intricacy of the whole world. The darkness becomes as knowable as the light.

Stan's understanding of nature has increased twofold: first, he has gone from a distanced recognition of the "goodness" of temporal life to an intimate expression of "love" for that life, and, second, he has come to know the other half of temporal life--the darkness--as deeply as he knows the light. When he returns to the house, in which other people live, the world of the storm has, for a moment, a greater reality for Stan than does his own house. At the conclusion of the storm epiphany the reader is abruptly faced with the reality of farm life's early rising: "The next morning they all threw off their sheets as if life were waiting for them" (TM, p. 152).

The setting of the third epiphany is a fire in the fairy-tale world of Glastonbury that Stan and Amy Parker imagined was impervious to the natural forces that affected their own lives. The fire occurs in late summer, when Stan Parker's displays of strength are bereft of the "glad animal movements" of youth. The destruction of Glastonbury exposes its fragile illusion of security, and provides a metaphor for the vulnerability of all artificial objects and attitudes. Stan's discovery through the flood epiphany that every aspect of his own life is vulnerable to the force of natural manifestations that evidence the omnipresence of natural flux is universalised in his discovery that every human being, indeed, every aspect of human existence, is equally vulnerable.

The setting of Stan's epiphanic experiences has progressed from the limitations of his own house, to his yard, to Glastonbury, which is beyond his known world. By setting the third epiphany during a fire at

Glastonbury, White indicates that the physically knowable world extends beyond Stan's own home and wife.

The fire setting also recalls the small fire Stan lights that first night spent on his own land. But that first fire was in harmony with nature, intended only to provide the necessary heat for cooking and warmth. The Glastonbury fire is unintentional, uncontrolled and destructive.

Early in the account of the fire epiphany the fire is described as wrestling with the "willing" pines (TM, p. 176). Stan, who has already been identified with the tree of man, may thus be identified with the pines which are seduced by the fire in the same way as Stan is seduced by Madeleine and her burning house. The house is described as "opening to him" so he can run through its "bosom" and break his way to its "heart" (TM, pp. 176, 177, 178). The image of shed flesh is subtly repeated in the fire epiphany where the "final bones" of Stan and Madeleine touch (TM, p. 180). This repetition firmly establishes the most complete physical nakedness as the symbol of spiritual preparedness.

The danger of the fire puts Stan Parker in more intimate contact with Madeleine than social convention and his natural reticence would otherwise have allowed. All social artifice and distinction of position become irrelevant to Madeleine who tries to "show him things," and recognises his desire to put his face between her breasts (TM, p. 180). Stan yearns to be united with Madeleine, a human being, in the same way he felt united with his land during the storm. But he and Madeleine share a fear of surrendering the self which precludes the fulfillment of this desire, and they mutually reject the possibility "once their eyes swam together and retreated before admission could be made" (TM, p. 180).

Although heightened religious language is used to convey the significance of this epiphany,[11] it also foreshadows the utter rejection of organised religion occurring in the final epiphany. The saints pinned on the wall are equated with royalty as merely one more evidence of man's insecure obsession with creating gods that will protect and redeem him. Appeals to saints are powerless before the assault of fire: "Only the paper remained, drained of its mysticism and spotted by flies" (TM, p. 179). The presence of the flies is yet more evidence of the supremacy of nature's life force over the lifeless icons of organised religion.

In this fire epiphany, as in the storm epiphany, the sense of touch is vital. This sense effectively conveys the epiphanic experience in a realistic manner; the urgency of the situation hinders speech and, in any case, Stan is inarticulate and would never even have the opportunity of speaking with Madeleine. The tension of the situation, along with the need for Stan to save Madeleine, facilitates touch, which is present throughout the epiphanic account: a horse rocks at Stan's touch, a woman's straw hat is described as "scratchy," Stan is nervous of the "touch" of Madeleine's soft skin, and he "feels" the "lumps of possible words he might bring out" (TM, p. 177). The recognition, through this sense, of flawed physicality is an essential element of this epiphany. The increased emphasis on the sense of touch is complemented by an increased emphasis on precise physical description of both the material contents of the house and the two people trapped within it. This description increases at the same rate as Stan's sensitivity to his physical surroundings increases. In keeping with this increasing sensitivity to the physical environment, the light of this third epiphany is the natural light of the fire that eventually destroys Glastonbury. The natural light source

accentuates Stan's rootedness in the natural world, and reveals yet another aspect of that world. In its tremendous power the fire represents nature's inevitable victory over all that is, like the world of Glastonbury, artificial and contrived.

The setting of the final and most significant epiphany of Stan Parker's life is once again his own garden. This time it is winter and Stan Parker is elderly and infirm. Stan is explicitly placed at the "heart" of the garden, surrounded by "crescents of purple villas," "bare patches of earth," and the final "cold bowl of winter" (TM, p. 474). The physical composition of the garden is described in precise detail--cabbages, onion seeds, purple villas and bare patches of earth are each noted. The positioning of Stan in the centre of the garden, making him a part of everything that surrounds him, is metaphorical of his revelation of the "oneness" of all existence. Indeed, he is described as being the "centre" of "all that [is] visible and material" (TM, p. 474). The "papery" transparency of his skin, the "rudimentary" shape of his eyes, and his expectancy that his "flesh [will] be loosened," all symbolise his receptivity to vision (TM, p. 474).

Stan's conviction that he will "eventually receive a glimpse," and the persistent struggle for vision this conviction engenders, are symbolised by the ants struggling up the escarpment of the path. The light of this epiphany emanates from "the painful sun in the icy sky" (TM, p. 477). In keeping with the form of the three previous epiphanies, this light too is natural. However, the "painful sun" is itself symbolic of the pain involved in the revelatory process; no revelation is achieved without pain.

We have noted how, from the bare patches of earth to the

glittering gob of spittle and the struggling ants, the various aspects of physical setting are carefully recorded. It is directly through these physical realities that Stan receives revelation. In the glittering gob of spittle he recognises the eternal, and in the struggling of the ants he recognises the integrity of his own struggle for revelation. In this epiphany alone Stan Parker gives a statement, albeit uncomprehended, of his own belief. Dazzled by "great glories" glittering in the afternoon, he points to God in a gob of spittle, fulfilling his unarticulated desire to "point to things" (TM, p. 111), and is finally able to say with conviction, "I believe in the cracks in the path" (TM, p. 477; emphasis mine).

Stan's apprehension of the eternal as present in all temporal reality alleviates the need for him to understand reality through the sense of touch. He no longer needs to be reassured of the substance of his relationship with Amy, of his own body and land, or of the physicality of a being previously perceived as heavenly. Now he observes physical reality with the certainty that it is part of him, and he of it.

Contrasted with Stan, the centre of the natural world, is the young evangelist whose shoes "crush" the grass in the same way his words, the "steamroller[s] of faith," attempt to crush all opposition to his simplistic understanding of faith (TM, p. 475). The tracts he leaves are a slightly ridiculous invasion of the landscape. Mere intellectual formulations of faith, like the saints on the walls at Glastonbury, they are impotent against the natural force of the wind. Instead of communicating "great glories" to the old man, they simply "flap and plap" in the undergrowth (p. 476).

Amy Parker is identified with the unintentional insensitivity

of the young evangelist as she too "crunches" over the grass in her attempt to communicate to Stan her individual understanding. However, Amy's understanding is at least founded on experience. The silver nutmeg grater she has found again after so many years is her "gold coast,"[12] the "loveliest thing she had ever seen" (TM, p. 24). She had actually touched it for a short time and had, albeit vaguely, comprehended its "whatness." It is significant that Amy found the nutmeg grater in the dirt around the white rosebush, her one fumbling attempt to bring beauty to their lives. Beauty and revelation are, ultimately, both lost to the heavy old woman who would have made her husband share her further "sentence" of "solitary confinement" within her own body and experience (TM, p. 477).

The circle within which Stan sits is formed by the trees and shrubs "[Amy] had not so much planted as stuck in during her lifetime" (TM, p. 474). Accidentally, Amy has contributed to a unity she will never comprehend. Amy and the young evangelist share a symbolic antipathy toward the natural world. But Amy, through her objective epiphanies and her yearning for revelation, comes closer to true understanding than does the convinced evangelist.

In each of Stan Parker's major epiphanic moments there is an indication that, ideally, a major epiphany should involve other people. During the flood epiphany Stan Parker "not knowing how to say . . . things" stands pinching up the skin of his wife's hand (TM, p. 98). After the storm epiphany he returns alone to "the house in which other people lived"; the inclusion of this fact suggests a certain incompleteness in this utterly individual revelation during which Stan has prayed to God "for the sake of company" (TM, p. 151). Though Stan and Madeleine "burn together" in the Glastonbury mansion, they are afraid of the vulnerability

of total sharing: "Once their eyes swam together and retreated before admission could be made" (TM, p. 180). Finally, although Stan Parker realises that "One, and no other figure, is the answer to all sums," he fails to recognise that Amy, in finding her little silver nutmeg grater, has recovered her own lost gold coast. Instead, he dismisses her--"What could she have given him?"--and, at the final moment, refrains from sharing his vision, saying only "It's all right" (TM, pp. 477, 478).

The conclusion of The Tree of Man is predominantly pessimistic. Stan Parker's young grandson determines to write a poem "of all life," giving primacy to the physical and sensual realities of his life (TM, p. 480). But he remains frustrated by his own "impotence"; not knowing what else to do, he simply returns to the farmhouse. Like his grandfather, he is burdened by his inability to articulate the greatness, and like his grandfather, he becomes a tree "putting out shoots of green thought" (TM, p. 479; emphasis mine). The final sentence of the novel, "So that in the end there was no end," is an ironical paradox (TM, p. 479). On the one hand, the continuation through this child of the line Stan Parker has established may be seen as Stan's legacy, and a vindication of his faith in the oneness of existence. On the other hand, we note the child too is cursed with inarticulateness. His poem, like his grandfather's, is "locked inside him," and the reader is offered no hope that the answer to all sums will be revealed to him any earlier or any more completely than it was to his grandfather (TM, p. 29). Just as there is no end to Stan's line, so there may be no end to his search for an understanding and expression of the poetry of life.

Stan Parker is an honest but unsophisticated and inarticulate farmer. He himself provides an effective metaphor for the primitive

epiphany revealed through him. It would not be expected that he could effectively communicate his vision, nor that those nearest to him, particularly his wife, would understand his attempts. The natural settings of flood, storm, fire and drought are all appropriate to the experience of Stan Parker, the farmer. Each of these natural phenomena is painfully familiar to the average Australian farmer, who spends his life and energy dealing with their consequences. Thus, it is fitting that Stan receive his revelation through the natural elements that are an integral facet of his everyday life.

Through the course of his life, Stan Parker receives four major revelations. Through the first three he attains a progressively greater understanding of natural reality. Through the final epiphany he realises fully the integrity of his own function as an essential part of the great "one," and the presence of God in, rather than above or beyond, all temporal reality. However, Stan's vision remains on the primitive, individual level. Because he dies without giving it comprehensible expression, it is doomed to be lost with him. This revelation is primitive also in that although Stan recognises the "oneness" of all creation, he has no experience of oneness with another human being. Though he has "burned together" (TM, p. 180) with Madeleine, there is no true mutuality of experience, only a simultaneous recognition of desire: Stan "wished" he could "sink his face in her flesh," she "would have entered his eyes if she could have"--neither desire is fulfilled (TM, p. 180; emphasis mine).

The epiphanies in The Tree of Man establish the importance of an understanding of the wholeness and unity of existence, and indicate the need for that understanding to be shared and communicated. However, it is not until Voss that the possibility of a shared and communicated vision is even tentatively explored.

CHAPTER II

VOSS: "IN SEARCH OF INFINITY"

In Voss White again explores the issue of attitudes to nature as revealed through epiphany. The appropriate attitude to nature is seen to be the essential condition for receiving revelation. However, Voss, unlike The Tree of Man, begins to deal with the issue of relations to people, and its epiphanies mark the tentative beginnings of communication.

A study of the epiphanies in Voss can most profitably be approached through a consideration of the elements of setting, characterisation and narrative structure. Setting recedes in importance while narrative structure becomes increasingly significant.

White employs two major settings in Voss, the fertile but contained world of the Bonners' garden, and the alien and barren vastness of the desert. These two settings become the literal and metaphoric environment of Laura and Voss. Laura and the garden, with its blooming roses and the fecundity of Rose Portion whose child Laura will nurture, are connected through consistent and repeated narrative association. Laura's laugh is described as "glistening green," and she moves through the garden "in a crust of cool flowers," surrounded by "whiffs of torn gum leaves" (V, p. 158). But contained within this narrative "celebration of abundance" is, as Veronica Brady has noted in her article "The Novelist and the New World: Patrick White's Voss," the hint of disaster in the "torn gum leaves," and the days which are "not yet oppressive."[1] These phrases suggest the possibility of future destruction and

the potential oppressiveness of even this most beautiful manifestation of nature civilised which, in its very beauty and order, precludes the struggle with the self that is essential to revelation. The verdant richness of this Marvellian[2] garden is secure because it is controlled and limited. For Laura it is primarily a source of comfort, giving refuge to her "most secret thoughts" (V, p. 227). She suggests that it is merely Voss's vanity that first attracts him to the implacable rigours of a desert expedition:

> "You are so isolated. That is why you are fascinated by the prospect of desert places in which you will find your own situation taken for granted, or more than that, exalted." (V, p. 87; emphasis mine)

For much of the novel the desert is a suitable metaphor for the excessively proud Voss, whose great passion is to achieve "infinity."[3] In Voss the desert is both the literal barren expanse of the centre, and a symbol of Voss's psychological desert of ignorance and misapprehension. Voss must traverse both to attain revelation.

Mineral imagery particularises the broader desert imagery. In their hard perfection mineral forms symbolise Voss's own unyielding pride. However, their insularity not only shields but immobilises the beauty contained within. Only when struck with great force will they burst open to reveal their hidden splendour. Voss's pride must be burst open before he can realise the vision he carries within. Though at first he yearns only for the self-sufficiency and power of the rocks, Voss will eventually realise that just as they must be split open to reveal their internal splendour, so his own pride must give way to humility before the splendour within himself can be released. The image of rocks being split open is appropriate to the desert journey's function as a symbol of struggle.

The Australian desert provides the setting for the external journey which defines the novel's narrative structure. The explorer's external journey is balanced by an equally important internal journey. Through the course of this internal journey Voss comes to accept the physical as the emblem of the spiritual; that is, he realises "infinity" is grasped through an understanding of the eternal unity of all physical existence, and of human beings as part of this unity.

There can be no enlightenment without suffering. The internal journey from ignorance through pain to final revelation has no short cuts. Points in this journey are represented by various characters who, to differing degrees, understand the right relationship of man to nature and to other human beings. The explorers and the blacks are each one-dimensional representations of a single stage of understanding.

Voss's expeditionary group is comprised of six members, other than himself: Turner, Angus, Palfreyman, Judd, Robarts and LeMesurier. The sullen Turner is a "derelict soul" who is greatly afraid of revelation and its consequences (V, p. 42). This fear, coupled with his cunning perception of Voss's motivation, leads him to tell the young Ralph Angus: "People of that kind will destroy what you and I know. It is a form of madness with them" (V, p. 255). Turner's fear of revelation is reminiscent of Amy Parker's plea: "The mysteries are not for us Stan" (TM, p. 308).

The second expedition member is young Ralph Angus, the station owner whose "face concealed nothing," and who "would be forgiven almost anything" for the sake of his ruddy skin and white smile (V, p. 132). Angus's careless grace and physical strength convey a casual acceptance of the physical self. But Ralph cannot extend this acceptance of his own

body to an acceptance of the bodies of other men or of nature; he is repelled by Judd's earthy physicality (V, p. 257), and remains conscious of men in terms of their social class (V, pp. 254, 256).

Palfreyman is the expedition's scientist and only practicing Christian. He receives comfort from his faith, but it also prevents him from attaining revelation; for:

> . . . his trusting nature built a bridge in the form of a cult of usefulness, so that the two banks of his life (science and religion) were reconciled despite many an incongruous feature, and it was seldom noticed that a strong current flowed between. (V, p. 46)

Palfreyman knows that "It [is] only through humility that his own strength [will be] restored to him" (V, p. 169). He has, already, some sense that a rejection of pride in favour of suffering is necessary to revelation. Veronica Brady, in her article "The Novelist and the New World: Patrick White's Voss," notes that the commonplace objects of Palfreyman's life "remind him of the God whom he recognises is also responsible for the shaping and purpose of his life."[4] But, in spite of his acceptance of these commonplace objects, Palfreyman cannot utterly accept human physicality. His very presence on the expedition is an attempt to escape the hunchback sister whose handicap repulses him, and his guilt over this act spawns an obsessive religious devotion.[5] Thus, though Palfreyman walks "in love with his fellows," his faith fails and he dies the death of Christ, with a spear quivering in his side, but without receiving even a hint of the true unity possible between men (V, p. 342).

In contrast to Palfreyman, Judd, the freed convict, accepts only the reality of "objects in iron, wood or glass," and the growth of

ferns (V, p. 181). Acknowledging the primacy of the concrete and the natural, Judd admits he can own no portion of the natural world, even his own body. He says: "[Water] is not mine, any more than that gold chain which somebody shook in the street. And when they would take the cat to me I would know that these bones were not mine, neither" (V, p. 149). Judd reaches for fulfillment "not by escaping from his body but by returning to it" (V, p. 243). He has great compassion for men in the limitations of their flesh, because he has fully accepted all physicality. He has also realised, as Turner, Angus and Palfreyman have not, that words are often inadequate vessels for the expression of truth. The "raw hunks" of Judd's own life become distorted when he speaks of them in words, and life becomes "the slave of words" (V, p. 203).

The fifth explorer, the poet LeMesurier, is convinced he will be admitted to infinity. He is identified with Voss through his conviction that revelation exists and he will obtain it, as well as through Voss's recognition in his poet/companion of "the gristly will or daemon" by which he himself is possessed (V, p. 248). LeMesurier understands that truth is not realised through success but "in failure, in perpetual struggle, in becoming" (V, p. 271; emphasis mine). In the last word of this phrase, LeMesurier touches on the concept of unity without realising it. The constant process of becoming, the state of flux, is the natural state of existence. In this process all reality forms, breaks and reforms, eventually becoming one with all other reality. LeMesurier is the first of the group to understand that dying is creation, that process, becoming, is the only certain path to enlightenment.

The final expedition member is Harry Robarts, the innocent fool whose simplicity is such that "he could well arrive at the plane where

great mysteries are revealed. Or else become an imbecile" (V, p. 217). Harry Robarts admits his simpleness, but maintains, "I will learn to speak what Mr. Voss will understand and tell what I have inside of me" (V, p. 246). In the end, it is Harry who, of all the expedition members, comes closest to sharing Voss's final revelation. His head is rendered finally opaque by the intense heat of the sun," and assumes the shape of a "great reverberating gong" (V, p. 362; emphasis mine). The light suffusing Harry's head at death suggests the possibility of revelation, though this is not given narrative affirmation and, because of his death, could never be communicated.

Together as a group, Voss's expeditionary companions represent the first revelatory stage. They experience only one objective epiphany through which they apprehend the essential quality of a horseman riding towards them. As the group huddles around the fire one evening, each man chooses to look into the quart pot rather than the face of his mate: "It was at this point and from this position that they had looked out and seen the horseman descending the hill" (V, p. 253). Each man realises what he had "always suspected"; "that the rider was not of their own kind" (V, p. 253). Though the men are "brought together closer than before," not one can communicate, or even contemplate, the "nature of his vision" (V, p. 254). Because the revelation cannot be communicated, the narrator interprets for the reader: "The rocks were on the verge of bursting open but failed" (V, p. 257). There has been no mutual recognition of revelation. Each man's experience is destined to remain private because the visionaries are crippled by their own inarticulateness. Though the vehicle of revelation is the same for each, the experience remains individual because there is no attempt to communicate the emotions elicited.

The blacks, like the expedition members, are one-dimensional characters. For White, the aborigines represent the model relationship between man and nature which recognises a profound unity between men and between man and nature: "Their voices were for each other and twining with the dust" (V, p. 191). The aborigine's closeness to nature is clearly evident in the figure of old Dugald who expresses his contentment by singing "water is good" (V, p. 218). This phrase is a hymn to the natural substance that allows the aborigine to live in the barren desert.

White's vision of the Australian aborigine is reminiscent of Rousseau's romantic vision of the Noble Savage.[6] Free of the confining influences of property, agriculture and industry, the aborigine remains equal to his fellows. White's aborigines display a human dignity, unity, and abstention from pettiness denied the white characters of the novel. Like Rousseau's Noble Savages, they appear to live an harmonious life in accordance with the laws of nature. They share the Savage's lack of concern with intellectual pursuits: Voss's letters, which Dugald bears in the pocket of the incongruous swallow-tailed coat, is decided to be full of thoughts that "were too heavy or hurtful" for the white man to bear (V, p. 220). Considering this, the blacks tear the papers up, watching them settle on the ground like a mob of cockatoos, white birds renowned for their raucous squawking. The narrator is extremely sympathetic to the blacks' supposed understanding of life, which allows that "the present absorb them utterly" (V, p. 220).

White has, I believe, consciously idealised the lifestyle and philosophy of the aborigines in order that they may serve as a model of the ultimate right relationship to nature and to other men. This relationship is closed to the white characters who are shackled by the

"mind forg'd manacles" of their cultural and intellectual heritage. However, it is the ultimate ideal to which Voss will finally realise he must surrender himself.

Voss and Laura embody a third stage on the journey, a point somewhere between the explorers and the blacks. However, unlike these two groups, Voss and Laura are not one-dimensional, static characters. The final intimacy of their relationship, revealed and explored through various epiphanic experiences, is evidence of a tentative focus on the shared and communicated revelation. Together and apart they mature in understanding and experience, helping each other to reach the point of their final, seemingly shared revelation.

Laura Trevelyan recognises intuitively the importance of nature, and of humility in the face of suffering. Constantly identified with the garden, she is a symbol of growth and of harmony with nature. She regards nature as a positive force, the source of her beautiful roses and of her beloved daughter, and it is in the garden that she feels closest to "the love of her husband" (V, p. 227). Laura's attitude to people is generally one of compassion and acceptance. But her attitude to Voss, the most important person in her life, is paradoxical. On the one hand, she is desirous of subjugating her own self, and living her life as a sacrifice for Voss and his relentless ambition. She becomes the most positive, sustaining force in the explorer's life. In a letter written but never sent, she tells Voss he has become "a necessary part" of her (V, p. 238). On the other hand, she warns him also, saying: "Two cannot share one throne. Even I would not wash your feet if I might wash his" (V, p. 239). Clearly, Laura struggles to show Voss the importance of suffering and humility, as well as the extent of her own devotion. Her acceptance of

human and natural existence proves difficult to communicate, even though, as she confesses to Mrs. Bonner, she is "willing to give up so much to prove that human truths are also divine" (V, p. 371).

In her final epiphany, the only one the reader is certain she actually experiences, Laura suffers Voss's death with him through the agony of a fever. She cries "it is over," at the exact moment Voss dies (V, p. 395). But in spite of her attempt to "disburden herself," Laura does not succeed in communicating to those around her the substance, or even the significance, of her revelation. Though she has accepted nature, the necessity of human suffering, and the vulnerability of the flesh, she communicates this knowledge to no one. Her own final revelation that Voss has died in the desert and become one with it is articulated to Laura by Judd, the "fellow who had returned from the grave" (V, p. 441). Judd tells her: ". . . he is there in the country and always will be" (V, p. 443).

Laura's epiphany is subjective because it is a partial apprehension of the unity between man and the cosmos. She has a sense of herself as one with Voss, but she does not speak of this, nor of the oneness of all creation, which she also senses.

The foregoing consideration of character indicates that Voss is not a conventional adventure story recounting in novel form the exploits of a famous explorer. Though White has never denied his research into the ill-fated third expedition of F. W. Leichardt into the heart of the outback, the significant journey in Voss is not physical but attitudinal.[7] Narrative structure is increasingly prominent in this work, and Voss's major epiphanies occur through the journey motif, the novel's major structural device. The external journey is the necessary medium through

which the internal, attitudinal journey occurs. It is through his expedition into the interior that Voss confronts nature in all its variety, and comes to realise he himself is a part of all natural unity and cannot, therefore, subjugate nature to his own proud will. The further Voss journeys into the barren outback, the further he progresses on his own revelatory journey.

The main concern in Voss's journey is that he comes to realise it is only through humility that he can be strong, and that humility involves reaching out to, and accepting, another human being.

Voss's attitude to nature and to man evolves, through a series of epiphanic experiences, from adversarial and proud, to humble and loving. He comes, finally, to rejoice rather than recoil at human vulnerability, and to see all humankind as part of a greater cosmic unity.

A consideration of Voss's journey may be enhanced by the employment of Laura's concept of the three stages of life. She describes these to the doctor who attends her during her fever: "How important it is to understand the three stages. Of God into Man. Man. And Man returning into God" (V, p. 386). This conception of Voss's journey is similar to a contemporary Christian theological concept, "realised eschatology,"[8] which maintains that before Christ, the divine entity was a more distant, patriarchal God who, through the advent of Christ incarnate, became fully human, participating utterly in the joy and the suffering of the human condition and bringing the kingdom of God to man in his human state and setting. The central claim of this theology is that, since the coming of Christ, the Kingdom of God has been fully available to all men through and in their temporal existence. Thus, there is a rejoicing in the human state and the human experience for their own sake, that has not

previously been so evident in mainstream Christian theology. The idea that Christ is present in all aspects of human experience is reminiscent of the Blakean concept that God is indwelling in man and that man must, therefore, rejoice in his physicality or else be guilty of blasphemy.

Voss's journey from a voluptuous pride, through a gradual recognition of vulnerability and a Calvary-like passion, to an eventual scream "for all suffering," can best be observed through six specific epiphanic moments which I will title: inside at Jildra; riding in the desert; nursing LeMesurier; in the gunyah after LeMesurier's suicide; alone with the blacks; and dying. Although there are fourteen discernible epiphanies in Voss,[9] the change in Voss's attitude can best be traced through these particular six, each of which occurs while Voss is asleep, daydreaming or hallucinating, emphasising once again White's distrust of the rational.

In the first of these epiphanies Voss is at Jildra, dreaming of the lily Palfreyman found, with its seeds "like testes attached to the rather virginal flower" (V, p. 187). In his dream, Voss and Laura are "joined together at the waist and are the same flesh of lilies," drowning "together in the same love-stream" (V, p. 187). Through the image of the lily, Voss and Laura transcend their separation and become one, "together." Laura is equally grateful for the flesh of "imperial" lilies and "putrefying" human; without discrimination she accepts the physicality of both nature and man. But though he struggles to accept and understand, Voss fearfully rejects what he believes to be the weakening property of "zusammen," meaning two together (V, p. 188). It is his conviction that "numbers weaken," and he does not comprehend Laura's paradoxical cry: "The weaker is stronger," which indicates that enduring strength can only

be gained through an admission of weakness (V, p. 188). That Voss has not fully understood his revelation is made clear in the narrative observation that, "the sleeper sat up, the better to look into the mouth of the lily. Instead he found darkness and the smell of a wick, for Palfreyman had finished and gone to bed" (V, p. 188). Darkness in the mouth of the lily replaces the hoped for light, and the smell of a wick--an extinguished light--returns Voss to rational consciousness. Throughout this epiphany, Voss, believing there is no human to equal him, has clung to his conviction that he is stronger alone, even though he has felt himself to be joined with Laura. The lily and Laura each represent to Voss the vulnerability a man assumes when he regards nature or other human beings as equal to himself.

The second revelation to be considered occurs shortly after Voss kills Gyp in an attempt to discipline himself not to respond to "the eyes of love" (V, p. 267).[10] Anticipating Laura's judgment of his actions, he consoles himself: "If Laura did not accept it was because Laura herself was dog-eyed love" (V, p. 267). During that night Voss's body is "sick with the spasms of the dying dog," as he shares in his pet's suffering. Through his pain it is revealed to Voss that he cannot "both kill and have" (V, p. 267). Feeling Laura's hand, he is "tormented by the soft coat of [her] love" (V, p. 267). Fearing the warmth and restriction of love, he walks away from her.

Voss has progressed to the point of sharing another's pain, however unwillingly, and has realised that he cannot both control nature, represented by Gyp, and still turn to it as a source of affection and security. But Laura's love "torments" rather than comforts because it illuminates her vulnerability and, by association, his own. In the end,

he remains convinced that his strength lies in his carefully guarded independence. He still believes his great attempt to master infinity through "knowing" the desert can only succeed if he remains aloof from the seduction of human friendship.

Voss's next epiphanic revelation is precipitated by his reading of LeMesurier's poem entitled "Conclusion." The poem's persona discovers "I am not God, but Man. I am God with a spear in his side" (V, p. 297), and "Fevers [turn] him from Man into God" (V, p. 296). The preceding section of the poem is a metaphorical paraphrase of the last hours of Voss's life, though he does not fully realise this.[11] Voss still regards manifestations of love as evidence of weakness. But at this point the capacity for objective reasoning, which has led him to decide he will achieve more if he remains aloof, deserts him and "the sane" Voss cannot assert himself enough (V, p. 297). He is consoled only by his belief that his will, "that royal instrument," still remains in his possession (V, p. 297). But, as he sleeps, he calls out to Laura, though he will not look at her. In this act Voss surrenders a portion of his will, although his refusal to look at Laura and acknowledge his need keeps her "powerless in [his] dream" (V, p. 298). In spite of his reluctance, Voss has become aware that suffering and humility comprise the only route to true union with the natural world, and that only through suffering human pain can he achieve divinity. Thus, the third stage of Laura's process, "back into God," is revealed to Voss before he has completed the second, "God into Man." At this point he still retains his faith in his own will, rejecting the vulnerability that is the inevitable condition of communion with another human being.

The next epiphanic moment I wish to consider represents a

fundamental change in Voss's attitude towards other people and, consequently, towards himself. Left in the aborigines' gunyah after LeMesurier's suicide, Voss has only Harry Robarts as a subject for either his companionship or his condescension. Voss is frustrated by Harry's chatter which tears into his thoughts. But as he dozes he realises he loves Harry "and with him all men" (V, p. 382). Once he is fully asleep, Voss dreams again of Laura, who must come to him since his "worn out" body prevents him from moving as he would (V, p. 383). Holding the other's head, each of the lovers is confronted to recognise his or her own faults as well as those of the beloved. In this state of mutual recognition and acceptance, the lovers "grow together" and love (V, p. 383). Voss's previous fear that "numbers weaken" is overcome by his desire to kiss and heal Laura's deepest wounds, "that he had inflicted himself" (V, p. 382).

Voss's realisation that he loves Harry and, by extension, all men, prepares him to accept Laura's physical and emotional vulnerability and to kiss her wounds which are symbols of weakness and fallibility. For the first time his humility is great enough that he would admit his own vulnerability and move towards the "radiance" of Laura's face (V, p. 383). But his strength is used up, and he cannot make even this demand on his body. Instead, he must humble himself further by waiting for Laura to come to him.

Through this epiphanic experience, Voss comes to a knowledge of the worth of all human beings, "even those he had hated" (V, p. 382). Consequently, he is able to accept both his own physical vulnerability, which insistently manifests itself in scrofulous sores and limbs that will not move at his command, and his emotional need to be loved rather than worshipped. In spite of the predominantly optimistic note of this

epiphany, there is a tragic element in the suggestion that "Given time the man and woman might have healed each other" (V, p. 383). It is clear both from this statement and from Voss's situation that time is short, and the blood still running from Laura's temple shows the healing process must remain incomplete. The possibility for complete healing--complete union--will be eliminated by the constraint of time.

Shortly after this epiphany, young Harry Robarts dies. But Voss, in his delirium, still calls for the boy to catch the horses so they can move on. In his musings Voss comes to the conclusion that "We rot by living" (V, p. 388). This statement articulates Voss's tentative acceptance of the universal principle of natural change, the process of "becoming." His realisation that "Grace lay only in the varying speeds at which the process of putrefaction took place" is Voss's tacit acceptance that revelation cannot be attained through the exertion of the individual will over every phenomenon it encounters (V, p. 388). For, he sees, "in the end everything [is] of flesh," and must putrefy and change form to become, in the process, part of something else, and, finally, a part of the greater whole of all temporal existence (V, p. 388). This acceptance of the inevitable fate of flesh prepares Voss to receive his penultimate revelation.

When the aborigines remove Harry's body to the gully, Voss is left utterly alone in the gunyah. Because he has understood his own vulnerability in terms of the vulnerability of all human beings and has celebrated with Laura the changing forms of flesh, Voss has become "truly humbled" (V, p. 389). In this state of humility he allows himself to admit that he had always been afraid of instinctive knowledge, goodness and love, and that even at the height of his divinity he had been only a

"frail god upon a rickety throne" (V, p. 390). His tortured cry, "O Jesus . . . rette mich nur! Du lieber!" is Voss's first explicit admission of his own fear and inadequacy in the face of death. Indeed, initially he displays greater fear and desperation at the prospect of death than do any of his "weaker" companions. Through this epiphany Voss gives conscious recognition to what he has always sensed, that the innocent, the instinctive and the loving have a power greater than that symbolised by his own rickety throne.[12] Fearing further torment, the explorer refuses to look up at the sky. When he finally does he sees "the nails of the cross still eating into it," though the comet has gone (V, p. 391). The disappearance of the comet, a symbol of pending revelation, indicates revelation is at hand. The hallucination of the cross is both a foreshadowing of Voss's death, and a symbol of his passage from Man back into God.

Voss's final epiphany, following almost immediately upon this hallucination, occurs during the death throes of both the horses and Voss himself. As the spears plunge into the horses' sides they "seem to enter [Voss's] own hide," and he screams "for all suffering" (V, p. 392). Voss has finally come to share in the oneness of all temporal experience. He suffers the agony of the horses, whose experience of death alludes to the fully human death suffered by Christ and, as Judd will later inform Laura, by Voss himself. Paradoxically, it is in dying that Voss becomes truly human, suffering the reality that "the shell-less oyster is not more vulnerable than man" (V, p. 349).

The dying Voss hallucinates and imagines himself riding confidently into the future, the suppleness of his beard symbolic of the suppleness of his newfound tolerance. He has realised his great desire

for infinity. However, it is an infinity won through humility and physical suffering, not through the unyielding exertion of will he had previously assumed to be the only means. Once again Laura is at his side, and together they eat Laura's prayers which have sprung up as lilies simultaneous to Voss's voluntary cancellation of his own coronation. But though the lilies are nourishing, of greater importance to Voss are the wafers of his own "words of love" that he is able to place in Laura's mouth (V, p. 393). His love, presented in wafers, is allusive to the eucharistic wafers of the body of Christ, symbolic of His voluntary suffering on behalf of Man. Voss has reached the last of Laura's three stages. He has "returned into God" (V, p. 386). Ironically, in becoming fully aware that he is not God, Voss has become God. Voss perceives his own particular divinity as partaking in the divinity of all created existence. With this realisation his journey is complete.

The deification of Voss is emphasised in Laura's cry as her fever breaks: "O God . . . It is over. It is over" (V, p. 395). Laura's words echo those of the crucified Christ: "It is finished." Combined with the "white wafers of words" Voss places in Laura's mouth, this allusion confirms the validity of Voss's association with Christ, the suffering servant, rather than with the power and authority of God the father, an association Voss himself had previously attempted to assert.

Laura's recognition of Voss's death occurs at the very moment of that death. Through the pain of her fever she shares physically in Voss's suffering in spite of the vast distances separating them. There is a sense that they have been unified through their experience of this final, seemingly shared, epiphany. Through the suffering of this final epiphany Voss realises greatness is attained not through pride but rather

through a willingness to humble oneself and surrender even the forms of will. In living and suffering on the edges of the universal human experience, Voss is able to become one with all mankind and the cosmos. In his journey Voss has progressed beyond the point reached by Stan Parker at the conclusion of The Tree of Man. Not only has Voss realised the oneness of all existence and the function of humans as part of the eternal process of this unity, but something of the significance of his revelation has been grasped by Laura, another human being.

However, it is important to acknowledge the limitations of the epiphanic experience explored through Voss. First, although the final epiphany is presented as shared, it is so only inasmuch as Laura has become so committed to saving Voss from his own arrogance that she, through a seemingly mystical process,[13] comes to partake in his physical suffering. White's sustained emphasis on the physical as the medium of revelation must necessarily make the physical separation of Laura and Voss at this most profound moment an insurmountable handicap which, in the final analysis, must make the epiphany less than fully realised. Second, there is no communication between Voss and Laura of the epiphany's profound implications. The wafers of words Voss places in Laura's mouth are expressions of the love he has come to feel for all existence, human and natural; they do not represent any communication of the understanding he has acquired through the accretion of revelation. Voss dies before he can heal Laura's final wound in her temple. That is, he dies before he can fully communicate his understanding and thereby heal the mental pain of his isolation. In the end, his understanding dies with him. Judd, the only member of the expedition to survive, shares with Laura alone his understanding of Voss's eventual end: "He is there in the country, and

always will be . . . if you live and suffer long enough in a place you do not leave it altogether. Your spirit is still there" (V, p. 443). Laura herself tells the old explorer: "I am convinced that Voss had in him a little of Christ like other men" (V, p. 445).

Judd and Laura each understand something of the significance of Voss's final epiphany. Judd realises that through his torturous journey to the centre, and his eventual death there, Voss became a part of the desert he fought. However, Judd perceives this union only in terms of a vague, almost ghost-like "spirit." He does not understand Voss's union with the desert occurs through the decay and putrescence of his body, a process which allows him to physically become a part not only of the desert, but of the vast whole of existence. Laura, in acknowledging that Voss has something of Christ in him like other men, recognises both Voss's essential unity with "other men," and also his potential for authentic divinity through suffering. However, she believes Voss struggled with the evil in himself "and failed" (V, p. 445). Voss did not fail. In his final humility he does realise the preposterousness of his claims to divinity, and he does accept and share in the suffering of all human beings. There is no failure in Voss's final epiphany, only the inherent tragedy that this revelation occurs at the moment of death and, thus, the understanding of its significance perishes with Voss. In this way Voss resembles Stan Parker, who also died immediately after his final illumination.

The potential of the limited understanding Judd and Laura share is diminished by the fact that each is regarded as an outcast. Judd is viewed as a "madman," and Laura, although "commanding," is uncomfortably regarded as odd, and therefore slightly threatening. Their very oddness

will prevent Judd and Laura from communicating convincingly their individual perceptions of Voss's end. Indeed, Laura will simply repeat, without explanation, Judd's assertion that Voss is still in the desert.

In Voss the journey motif is of primary importance, while setting recedes in significance. The exterior journey into the harsh interior is a reflection of the more important internal journey through suffering to revelation. The significance of a shared vision and the possibility of communication are evident, although unsatisfactorily realised. Laura and Voss might indeed "have healed each other," given time (V, p. 383). That time is not given is the tragedy of Voss.

CHAPTER III

RIDERS IN THE CHARIOT: "THE DIVINE QUATERNITY"

In Voss, as well as a concern for nature and the other as the source for vision, there was suggested a concern with the self. Voss and Laura can be viewed as two aspects necessary to the formation of a whole person. However, Voss is not consciously aware of either a fragmentation within himself, or of Laura as the necessary element to his completion as a whole person. Just as the right relation to nature involves the recognition and overcoming of separation, and the right relation to others involves the recognition and overcoming of isolation, so the integration of self requires the recognition and overcoming of fragmentation. Riders in the Chariot continues the concern for others and for the self.

A recognition of fragmentation and incompleteness is the condition required in this novel for the reception of revelation. Without the recognition of incompleteness and discordance in the self, the riders could not be receptive to any vision of wholeness and unity. Thus, before his final revelation of wholeness, each rider is aware of the fragmentation of his own psyche, and of the existence of elements of that psyche and of the world beyond it, which he does not yet fully comprehend. Before her final epiphany in which her own "dispersal" unites her with all natural existence, Mary Hare is conscious of the fragmentary nature of existence. Indeed, "experience had taught her disintegration was the only permanent, perhaps the only desirable state" (RC, p. 422). At this point Miss Hare has realised the importance of the process of

becoming, of which disintegration is a part. However, she has not realised that disintegration can lead to a greater unity not hitherto imagined. Mordecai Himmelfarb, on the other hand, recognises in his own imperfection both "the fragmentary nature of things" and the need to achieve some synthesis or unity (RC, p. 141). However, before discovering the human significance of the chariot, he is "restrained . . . from undertaking the labour of reconstruction" (RC, p. 141). The fragmentation Mrs. Godbold perceives in herself takes the form of an enormous gulf between the intent of her great love and its effect on the object of her compassion: "Ruth Joyner suspected that what she had done in innocence was bringing out the worst in people" (RC, p. 265). Only in her administration to Himmelfarb will her love bring out the "best" in him and in those who partake in her act by their presence.

In contrast to that of the other three riders, Dubbo's consciousness of fragmentation always includes the promise of integration and unification. Looking through art books as a youth, he does not wish to copy the styles of others because he senses his own "incomplete vision would complete itself in time, through revelation" (RC, p. 342). Years later, at Himmelfarb's crucifixion, "love in its many kinds" troubles Dubbo, but he is comforted that his own contribution to love may be "most comprehensive and comprehensible" (RC, p. 413).

Riders in the Chariot increases the emphasis on characterisation begun in Voss with the relationship between Voss and Laura. Through characterisation White explores the concepts of a shared and communicated vision, the recognition of fragmentation within the psyche, and the possibility of achieving wholeness through a reintegration of the psyche's disparate elements. This increased focus on characterisation has resulted

in a diminished emphasis on narrative structure and setting.

The narrative structure of Riders in the Chariot reflects the developed emphasis on the increasingly internalised form of the revelatory journey. Like that of Voss, the narrative structure of Riders in the Chariot is shaped by a journey. However, because Riders in the Chariot has no external journey corresponding to Voss's desert trek, the journey motif is not easily recognised as a major structural device. It is difficult to distinguish between the external and internal journeys occurring in Riders in the Chariot. Indeed, it may be neither possible nor necessary to do so if it is realised that the external journey each of the four riders makes in meeting each of the other riders and, finally, in arriving at the scene of Himmelfarb's deposition, reflects the form of the internal journey from desire for revelation to the final revelation of the deposition. Included in this journey is the discovery process by which each rider becomes aware that the others have an understanding of the chariot, the mandala symbol of vision and wholeness, in which Ezekiel's four riders are gathered:

> And I looked, and, behold, a whirl-wind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the color of amber, out of the midst of the fire.
>
> Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man.
>
> And every one had four faces, and every one had four wings.
>
> And their feet were straight feet; and the sole of their feet was like the sole of a calf's foot: and they sparkled like the color of burnished brass.
>
> And they had the hands of a man under their wings on their four sides; and they four had their faces and their wings.
>
> Their wings were joined one to another; they turned not when they went; they went every one straight forward.
>
> As for the likeness of their faces, they four had the face of a man, and the face of a lion, on the right side: and they four had the face of an ox on the left side; they four also had

the face of an eagle.

Thus were their faces: and their wings were stretched upward; two wings of every one were joined one to another, and two covered their bodies.

And they went every one straight forward: whither the spirit was to go, they went; and they turned not when they went.

As for the likeness of the living creatures, their appearance was like burning coals of fire, and like the appearance of lamps: it went up and down among the living creatures; and the fire was bright, and out of the fire went forth lightning.

And the living creatures ran and returned as the appearance of a flash of lightning.

Now as I beheld the living creatures, behold one wheel upon the earth by the living creatures, with his four faces.

The appearance of the wheels and their work was like unto the color of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel.

When they went, they went upon their four sides; and they turned not when they went.

As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four.

And when the living creatures went, the wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up.

Whithersoever the spirit was to go, they went, thither was their spirit to go; and the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

And the likeness of the firmament upon the heads of the living creature was as the color of the terrible crystal, stretched forth over their heads above.

And under the firmament were their wings straight, the one toward the other: every one had two, which covered on this side, and every one had two, which covered on that side, their bodies. (Ezekiel, Ch. I:4-23; emphasis mine)

The events of this journey may be considered in terms of the movements of a great, precisely choreographed dance; through this dance the riders meet one another, share their understanding of the chariot and, ultimately, congregate at Godbold's shack for the deposition.

White organically incorporates the initial intuition of the

chariot into the life of each rider: Miss Hare discovers her chariot in a chance remark made by her father (RC, p. 23), Himmelfarb's is revealed in a religious text (RC, p. 135), Dubbo finds his in a French painting (RC, p. 320) and Mrs. Godbold discovers hers in an evangelical hymn (RC, p. 229). The riders' chariot does not in itself provide an epiphany; it is merely the symbol through which White focuses the riders' abiding sense of "the other," and their consequent search for revelation. Miss Hare's initial apprehension of the chariot follows her father's rhetorical question, "Who are the riders in the chariot eh Mary? Who is ever going to know?" (RC, p. 23). Mary has no desire to understand intellectually. She wants only to watch the "great swinging trace chains of its light," and she feels herself to be "a fearful beam of the ruddy champing light" (RC, pp. 23, 24). In the course of the novel Mary journeys from the innocence of the animal world of Xanadu to the experience and suffering discovered in the opposite human world of psychological cruelty and pain. Without recognising and experiencing this opposite she could never fully understand the wholeness of human experience.

Mordecai Himmelfarb's "chariot of redemption" is revealed in Kabbalistic writings (RC, p. 135). But, as he confesses to Mary Hare, he "cannot visualise the riders" (RC, p. 155), because he has not realised his longing to "exceed the bounds of reason" (RC, p. 140). Though he recognises "the fragmentary nature of things," including himself, he is still unable to begin "the immense labour of reconstruction" (RC, p. 141). His journey from a perception of the chariot, to a place as a rider on it, occurs through his struggle to "exceed the bounds of reason" and realise his intuitive potential.

The vision of Mrs. Godbold, the third rider in the chariot, is

found in the lines of an evangelical hymn she sings as she irons:

> See the conqueror mounts in triumph,
> See the king in royal state,
> Riding in the clouds his chariot
> To his heavenly palace gate. (RC, p. 229)

But even before we are told the source of Mrs. Godbold's chariot we are told:

> The massive rumps of her horses waited, swishing their tails through eternity. The wheels of the chariot were solid gold, well-axled as might have been expected. (RC, p. 67; emphasis mine)

This description is particularly appropriate to Mrs. Godbold, the earth mother, who sees all living things in physical terms, and whose life is dominated by practical considerations of labour and duty. Mrs. Godbold's journey is from a euphoric belief in the primacy of religious dogma to a recognition that the acts she performs in her "life sentence of labour and love," and the legacy of her children, are the most profound expression of her revelation (RC, p. 67).

Alf Dubbo's vision of the chariot occurs through the sense of sight; as a child he sees in a book a French artist's rendition of Apollo driving his chariot along the pathways of the sun (RC, p. 320). Although he is enthralled by the work, Dubbo is struck by how lifeless the figures are. He tells his guardian that in his own picture "everything would move. . . . Because that is the way it ought to be" (RC, p. 320). Even as a small child Dubbo senses intuitively the importance of portraying the natural movement which is evidence of the process of becoming. The light from the French Apollo's "ineffectual" torch is described as "material" and is, thus, stripped of visionary import (RC, p. 320). The unsatisfactory form of the French work provides the impetus for Dubbo to

conceive of a work of his own in which fire will flow from horses' tails and drop sparks (RC, p. 320). However, his first attempt, "Ezekiel's vision superimposed upon that in the art book," is not truly his own (RC, p. 353). Dubbo must gain understanding through relating to others before he can give genuine expression to a vision of the chariot that is entirely his own. His journey is from a vague, intuitive sense of the "chariot-thing" to an actual revelation after which his "fingers are liberated" and he is able to "trace on the glass the lines, not of his lost drawing, but the actual vision as it was revealed" (RC, pp. 366, 457).

Riders in the Chariot's epigram gives a clear statement of the significance of unity and the importance of relating this perception to others:

> . . . my senses discover'd the infinite in everything and as I was thus perswaded, & remain confirmed, that the voice of honest indignation is the voice of God, I cared not for consequences, but wrote. . . . I then asked Ezekiel why he eat dung, & lay so long on his right and left side? he answer'd, "the desire of raising other men into a perception of the infinite."

Like Blake's Ezekiel, Dubbo paints and White writes with the "desire of raising other men into a perception of the infinite." Through the chariot symbol White attempts a vast synthesis of Ezekiel, Kabbalistic tradition, Evangelical Christianity, William Blake and Carl Jung, in order to indicate that all paths to understanding ultimately merge into one single path. This synthesis is made clear when Easter and Passover become one as Mrs. Godbold, the Evangelical Christian, brings to Himmelfarb the Jew a shank of lamb that is the same as the one he has prepared for his own Seder meal.

The setting in Riders in the Chariot is abstract and increasingly internalised. The setting of each major character is not a physical environment but rather a mystical tradition with which that character may be identified and through which he receives his vision of the chariot. White employs these four mystical traditions--pantheism, Kabbalism, evangelical Christianity and primitive consciousness--to express the wholeness and the breadth of a vision encompassing all reality, and to make a powerful claim for the universality of vision.

The setting for Miss Hare, the madwoman of Xanadu, is the mystical tradition of pantheism. As a pantheist her intuition of "the other" occurs through her experience of the overgrown bush surrounding Xanadu. Recognising "the hand in every veined leaf," she would "bundle with the bee into the divine mouth," and is not "truly in her element" until she is "reduced to light and shadows": that is, until she is an indistinguishable part of the bush (RC, pp. 12, 62). Sometimes, the sheer beauty of her world and her own ecstasy at the essence revealed by its sight and touch cause Mary Hare to "adopt a kneeling position in the act of worship" (RC, p. 13). Mary Hare's worship of nature is expressed "through the ungainliness of spontaneity"--it is never preconceived (RC, p. 13).

Mordecai Himmelfarb, a refined and intellectual Jewish refugee, is placed in the mystical tradition of the Jewish Kabbala.[1] A man deeply moved by and committed to the sacred rituals of his faith, Himmelfarb's understanding of divinity is found in the Kabbalistic works he buys from a second-hand bookshop. As he reads the words "the language moves on his tongue where the Cantor Katzmann had put it in the beginning" (RC, p. 134), and he discovers "fresh form[s] . . . streaming with implications"

(RC, p. 135). Paradoxically, it is through the resonant prayers and rituals of his faith that Himmelfarb discovers complete union transcends the forms of organised religion, and is able to discard the prayer shawl that symbolises those forms.

The third rider in the chariot is Mrs. Godbold, the washerwoman who lives with her alcoholic husband and several children in a corrugated iron shack. The crippling poverty of her life is made bearable by her faith, the ebullient anti-intellectual faith of Evangelical Christianity which preaches acceptance of suffering on earth and hope in the salvation of the world to come. Her courage in the face of seemingly endless poverty is rooted in a piety demanding stoical suffering and enduring adherence to the Christian virtues of faith, hope and charity. Mrs. Godbold is not, however, a caricature of these virtues, but their poignant embodiment. It is her great compassion that allows her to link together the riders' various evocations of the chariot and tell Harry Rosetree/Haim Rosenbaum: "Men are the same before they are born. It is only the coat they put on that makes them all that different" (RC, p. 445).

The final rider in the chariot is the aboriginal artist Alf Dubbo, the only rider to give lasting expression to the vision they all share. As an aboriginal and an artist, Dubbo's setting is the mystical tradition of primitive consciousness and his spiritual sensibility is similar to that of the idealised blacks in Voss; he senses divinity within ordinary men and women and within the physical environment in which he moves. Paint fascinates, nurtures and comforts Dubbo as nature does Miss Hare; ". . . if he had not been nourished by his secrets, if he had not enjoyed the actual, physical pleasure of paint, he might have lain down and died" (RC, p. 343). As a youth, Dubbo is "hypnotized by the

many mysteries which his instinct sensed," but which he knows he will not fully understand until he is allowed to explore them in paint (RC, p. 330). These "secrets" and "mysteries" Dubbo senses are intuitively understood; they cannot be intellectualised, and can only be given expression through the physical media of paint and texture. Understanding this, Dubbo begs Mrs. Pask to allow him to paint and show her "something that [she] didn't know" (RC, p. 327). This request carries an implicit foreshadowing of Dubbo's final chariot painting which will indeed show people something they did not know.

We have noted that the setting of each character is most appropriately regarded in terms of a specific mystical tradition. Characterisation reflects this movement towards internalisation. A consideration of selected epiphanic moments reveals how character is portrayed through abstract associations; though they retain a degree of individuality, the four riders have a primarily emblematic function. Through them White explores the fragmentation and potential re-unification of the self. Each rider represents various aspects of the self, and the congregation of the four riders in Dubbo's chariot painting is an artistic expression of the possible re-unification of the self.[2] White employs a quaternity of quaternities to express the concept of wholeness through characterisation; four mystical traditions are represented, as are the four elements, the four senses and the four Jungian faculties of sensation, thinking, feeling and intuition. Each of the riders represents one of these Jungian functions, and a central concern of the novel is the need to unite, or, in Jungian terms, to "integrate," these disparate functions. Jung suggests that each individual possesses all four of these functions, but that it is through a focus on only one of them that he orientates and

adjusts himself to reality. If all four functions could be equally raised into the individual's consciousness, integration would be achieved. However, because only one of the rational functions of thinking and feeling, and only one of the irrational functions of intuition and sensation dominate at any given time in the normal individual, the process of integration is profoundly difficult. Indeed, as Jung himself observes, it can only be achieved by a Jesus or a Buddha. The essential thing, however, is that integration be recognised and chosen as a goal towards which the individual must work. According to Jung, the impetus to begin the process of recognising the disparate functions of the psyche is "a feeling of what one ought to be and might be," and he warns "to deviate from this presentiment means taking the wrong path."[3] It is interesting to note that Jung also remarked on the significance of the quaternity as being, since ancient times, resonant with allusions to wholeness; there are, for instance, the four points of a compass, the four sectors of the normal co-ordinate system, the four seasons and the four elements.

Mary Hare, the pantheist, is identified with the Jungian faculty of sensation, which perceives phenomena exactly as they are and not otherwise. Jung clarifies this understanding, remarking: "By sensation I understand what the French psychologists call 'la fonction du reel,' which is the sum total of my awareness of external facts given to me through the function of my senses."[4] Sensation is merely the faculty that alerts one that "something is," it makes no evaluations or interpretations. Mary Hare has several objective epiphanies through which she comes to recognise the essential qualities of the physical phenomena that comprise the natural setting of Xanadu. One such epiphany

is recorded shortly after the opening of Chapter 1. Walking on the track joining Sarsaparilla to Xanadu, Miss Hare is disturbed by the thought of those who intrude upon her bush kingdom, "letting themselves down into the cold, black, secret rock pools, while remaining enclosed in their own resentful gooseflesh" (RC, p. 12). She is convinced she herself will "achieve the ecstasy of complete, annihilating liberation without any such immersion" (RC, p. 12).

As she approaches Xanadu Mary Hare apprehends the physical world around her in all its variety and minutiae, observing the sky as it "quicken[s]," the softness of velvet patches of "leaf mould," the budding of an elder bush and the soft, rotting carpets of fern and moss (RC, p. 12). As E. Chapman observes in his article "The Mandala design of Patrick White's Riders in the Chariot," her spontaneous response to the natural world is free of "calculation and reflection."[5] Her profound joy at the "touch" of nature is indicative of Mary Hare's uninhibited participation in nature's manifestations--she knows the feeling of sinking her knees into leaf mould, of touching flowers, and the other things she knows "by heart" (RC, p. 29). The sheer beauty of her world and her own ecstasy at the beauty revealed by its sight and touch cause Mary Hare to "adopt a kneeling position in the act of worship" (RC, p. 13). Mary Hare's worship of nature, expressed "through the ungainliness of spontaneity," is always the natural response to the revelations of the sense of touch, and the realities perceived through the Jungian faculty of sensation (RC, p. 13). On this particular occasion she rests upon her knees and digs "blunt, freckled fingers into the receptive earth," in a sensual celebration of natural existence (RC, p. 13).

Miss Hare is consistently associated with the natural world.

Thus, it is appropriate that she be identified with the element of air which surrounds her in her walks through the bush. Except when she is sick and Mrs. Godbold comes to her, and when she herself goes to Himmelfarb, Mary Hare meets the other riders outside, where the air denies the boundaries of walls and yards. Her first perception of the chariot occurs outside in the garden of Xanadu. In his deposition painting Dubbo represents Miss Hare "at the centre of a whorl of faintly perceptible wind," and in his final chariot painting her head "could have been a whirling spectrum" (RC, pp. 455, 458). Detailed natural observation and the imagery of touch and air pervade Part I of Riders in the Chariot, which is dominated by Miss Hare. Everything Mary Hare understands is revealed to her through the Jungian faculty of sensation and the sense of touch which best enable her to understand the patterns and the unity of the natural world of which, as she will eventually realise, all human beings are a part.

Mordecai Himmelfarb is the second rider to whom we are introduced. A refined and intellectual Jewish refugee, he is associated with the Jungian faculty of thinking, which, according to Jung, is that function which attempts to understand and react to the world "by means of an act of thought or cognition": "Thinking in its simplest form tells you what a thing is. It gives a name to the thing. It adds a concept because thinking is perception and judgment."[6] Himmelfarb's youthful pursuit of the intellectual is later informed by the rediscovery of his faith through Reha, and the vision of the mysteries of the Kabbala. As a child Himmelfarb masters the alphabet "at astonishing speed," and at Oxford he quickly distinguishes himself (RC, p. 101). But through all this time he feels a persistent if vague yearning for "the obdurate tongue

[the Hebrew in which the Kabbala is written] he had got as a boy from the Cantor Katzmann" (RC, p. 110). Thus, Himmelfarb comes to represent reason directed by a profound desire to know God.

However, as is revealed in his perception of the chariot, Himmelfarb is often confused by the subtleties his intellect apprehends but cannot transcend. He speaks of this confusion to his wife Reha: "Just when I think I have understood, I discover some fresh form--so many--streaming with implications . . ." (RC, p. 136).

Because he is an intellectual seeking knowledge of God, Himmelfarb is far less concerned with the possibilities of sensory experience than are the other riders. His association with the sense of smell is vague, though it increases with odours he finds pleasant or evocative, such as the trees outside Friedensdorf, and the "smell of primordial velvets" that lingers at the scene of his wedding (RC, p. 127).

Mordecai Himmelfarb experiences several revelations. Through one in particular, the function of the sense of smell and the element of fire is clearly evident. Returning from Sydney by train, he "almost [cries] for all that he had seen and experienced that night, not because it existed in itself, but because he had made it live in his own heart" (RC, p. 393). During this train ride Himmelfarb hears on the radio a song sung by a psalmist which, in its form, unites Jewish intellectual tradition and the concrete facts of suffering within "the great sprawling body" of the everyman (RC, p. 392). As darkness spits "sparks," Himmelfarb smells the peanuts and the "squashed pennies" carried by other passengers (RC, pp. 391, 392). Through his intimate experience of the life of Sydney, Himmelfarb realises:

> Sodom had not been softer, silkier at night than the sea gardens of Sydney. The streets of Ninevah had not clanged with such metal. The waters of Babylon had not sounded sadder than the sea, ending on a crumpled beach in a scum of French letters. (RC, p. 392)

The human reality of Sydney forces Himmelfarb to confront, in an experiential, sensual way, the human reality of Biblical accounts he had previously understood on an exclusively intellectual level. Because he has smelt and touched the life of Sydney, Himmelfarb is able to begin the process of uniting his intellectual faculty with his impulse to obtain a revelation of life's "mystery" through the Kabbala. He has recognised the lack of the intimate and personal in his approach to attaining a knowledge of God and of himself. Thus, his intellectual study will now be informed by an understanding that the primary subjects of the Bible and the Kabbala are the human condition, and the human relation with the divine.

Mrs. Godbold, the washerwoman and mother, is associated with the sense of hearing, the natural element of earth and the Jungian faculty of feeling. Jung terms the faculty of feeling "rational" because it involves an evaluation of things. He writes:

> Feeling informs you through its feeling--tones of the value--of things. Feeling tells you for instance whether a thing is acceptable or agreeable or not. It tells you what a thing is worth to you.[7]

Feeling, then, apprehends phenomena on the basis of its "pleasantness" or "unpleasantness." Through the faculty of feeling, Mrs. Godbold senses the pain and distress of the other riders, and unobtrusively offers comfort. Gently and discreetly, she nurses Mary Hare through a bout of pneumonia so the other woman is moved to say: "Ah, but she, . . . she is the best of women" (RC, p. 64).

Mrs. Godbold's association with the element of earth is apparent in her role as nurturing "earth-mother" to both her own brood and to all people whose pain she apprehends even when, as in the Sydney streets, she does not know them personally. During this street epiphany, occurring shortly after the death of her husband, Ruth Godbold weeps. She weeps not at her own loss, but rather for "the condition of men" (RC, p. 288). In this act she embodies the Christian virtue of charity--a selfless compassion for all human beings in their very humanness. Her love radiates from the specific people of her own experience to those people she does not know but whose pain she understands:

> She cried, rather, for the condition of men, for all those she had loved, burningly, or at a respectful distance, from her father, seated at his bench in his prison of flesh, and her own brood of puzzled little girls, for her former mistress, always clutching at the hem and finding it come away in her hand, for her fellow initiates, the madwoman and the Jew of Sarsaparilla, even for the blackfellow she had met at Mrs. Khalils, and then never again, unless by common agreement in her thoughts and dreams. She cried, finally for the people beside her in the street, whose doubts she would never dissolve in words, but understood, perhaps, from those she had experienced. (RC, p. 288)

In this profound act of compassion Mrs. Godbold is again subtly identified with the earth, as she is perceived as the earth mother of all human beings weeping for all human suffering. Her very association with the pain and suffering of others connects her subtly with the Jungian faculty of feeling, and her compassion is evidence of her sensitivity to the sounds of that suffering.

The final rider in the chariot is Alf Dubbo, the aboriginal artist who gives lasting expression to the vision shared by all four riders. As an aboriginal and an artist Dubbo is associated with the Jungian faculty of intuition and with the sense of sight. Through his

relationship with the Anglican priest he is also associated with the natural element of water, the symbol of baptism. The Jungian faculty of intuition is particularly fitted to Dubbo, whose artistic apprehension is never intellectual. His paintings of the Deposition and of the riders in the chariot are each inspired by an intuitive sense of the objects and forms to be portrayed. In the section on the painting of the Deposition the narrator notes:

> Behind the superficial doubts, and more recent physical listlessness the structure had been growing. Now his fingers were reaching out, steely and surprising. Not to himself, of course. He was no longer in any way surprised. But knew. He had always known. (RC, p. 453)

Before he can paint the chariot Dubbo spends a restless night "haunted by the wings of the four living creatures" (RC, p. 457). In the morning he rises to paint "the actual vision as it was revealed" through his epiphany of "wonder" and "love" during which he heard Himmelfarb reading Ezekiel's description of the chariot's coming (RC, p. 457).

Dubbo's association with the sense of sight is twofold. First, the act of painting connects him with this sense, and second, his function as the only visionary rider able to give concrete expression to his vision of the unity of God and man also connects him with sight. Dubbo's association with the element of water begins early in Part III and continues throughout the novel. Dubbo is born by a river, lives by another with the Reverend Calderon and finally, in his chariot painting, it seems "as though the banks of a river were to begin to flow alongside its stationary waters" (RC, p. 458). In Christian terms water is symbolic of revelation and new life, which Dubbo's chariot painting promises to provide.

The union of these four riders in the one chariot suggests a mandalic unity representative of the entirety of human experience and potential. In his article "Patrick White's Later Novels: A Generic Reading," Manfred Mackenzie describes the four riders as "the sides of the soul of a giant everyman, which is seen here as a divine quaternity."[8] This massive figure of generic man combines Thinking (Himmelfarb), Intuition (Dubbo), Feeling (Mrs. Godbold) and Sensation (Miss Hare). The concept of an everyman incorporating all aspects of human existence is in itself a rejection of the idea of a chosen elect who, alone, will see a revelation of the truth. The four riders in the chariot form a holistic symbol of unity embracing all people in their human condition.

We have noted how White employs the quaternity of mystical traditions, the four elements, the four senses and the four Jungian faculties to express the concept of wholeness through characterisation. The image of unity and oneness conveyed by these characters and by the relationships between them is further emphasised by White's technique of contrasting each of the riders to an opposite mundane character who rejects the path leading to revelation: Miss Hare is balanced by Mrs. Jolley, Mrs. Godbold by Mrs. Chalmers-Robinson, Himmelfarb by Mr. Rosetree, and Dubbo by the reverend Mr. Calderon. This juxtaposition of characters accents the emblematic element in the characterisation of the riders by portraying extremely realistic characters in contact with characters who, while individualised by specific traits, serve a primarily symbolic function.

Sometimes Mrs. Jolley searches her prayer book and her memory for comfort, consciously rejecting her knowledge that "the purple bricks to which she had been used to cling were as liable to rumble as the stones

of Xanadu" (RC, p. 84). Instead of pursuing the dangerous, but necessary, path of revelation, Mrs. Jolley consoles herself that "the real cause of [her] distress was her employer" (RC, p. 84).

The opposite of Himmelfarb the devout Jew is Haim Rosenbaum/ Harry Rosetree, the German Jew who opportunistically converts to Roman Catholicism. Too late he realises that though he has converted and chosen the easier path he is still the same as before and has forfeited an essential part of himself--his Jewish heritage--in addition. This final revelation is too great for Rosetree who, like the betraying Judas, hangs himself. Mrs. Godbold the earth mother is contrasted to Mrs. Chalmers-Robinson, the artificial society matron. Mrs. Chalmers-Robinson finds she knows "more than she had ever suspected" about the lives of her friends (RC, p. 264). However, she enters their lives only "from a distance" and is "mostly disgusted or alarmed" by what she sees (RC, p. 264). She cannot share their suffering with them. Although she asks Ruth Godbold, "What do you believe, Ruth?" we are told Mrs. Chalmers-Robinson did not want to "hear," only to "know" (RC, p. 267). She does not choose to listen and to understand Ruth Godbold's experience. She seeks only the voyeur's pleasure in observing the intimacy of another's life.

Like Haim Rosenbaum/Harry Rosetree, the Reverend Calderon is afraid to look inwardly and, consequently, is afraid of embarking on the journey to revelation. In one instance he allows the notes of a sermon, symbolising organised religion, to "enmesh" him (RC, p. 324). In this way he prevents himself from struggling with his own feelings. Later, when Dubbo has left, the priest continues to suffer from "something secret and internal he cannot confront" (RC, p. 334). Through these mundane

characters White demonstrates the potential universality of vision; each flees the opportunity of struggling with the self, and thus, the opportunity of receiving a revelation of the wholeness of existence.

Each rider's final, most significant epiphany of wholeness occurs after the four are assembled together at Himmelfarb's deposition. Though Miss Hare, Himmelfarb and Mrs. Godbold each experience a revelation of wholeness, each is also vaguely conscious that there is something missing from the experience. The missing element is communication; each rider's understanding of the shared deposition experience remains individual. While Stan Parker is unaware even of the need for communication, and Voss is concerned only with placing his own words in the mouth of one other individual, the riders, in their sharing of the chariot vision, are aware of the importance of sharing and communicating revelation.

Miss Hare leaves the Godbold shack at dawn. Her "instinct" tells her she is "being dispersed" and thus "entering the final ecstasy" (RC, p. 439). Her submission to dispersal--to fragmentation--fulfils the same function as subjugation of the self to humility and suffering does in the final epiphanies of Stan Parker and Voss. In her "crumbling" and "stumbling" Miss Hare surrenders her self utterly, entering the final ecstasy and, paradoxically, regaining that self in "the direction that has at last chosen her" (RC, p. 440). In her walking, Miss Hare has become "all pervasive," a part of the "scent, sound, . . . steely dew . . . and blue glare off rocks" (RC, p. 440). As she passes through the "unresistant thorns and twigs," Miss Hare becomes "all but identified" with the bush (RC, pp. 439, 440). She has a definite unity with natural existence. However, the small word "but" indicates her identification

with nature is not utter. Miss Hare has thoroughly involved herself with the physical and emotional suffering of only one other human being, Mordecai Himmelfarb. In her relationship with Mrs. Godbold, Mary has not had to become actively involved. She has merely been the beneficiary of the other woman's "lovingkindness."

In Dubbo's final chariot painting Miss Hare will be placed with the other riders to represent one aspect of the great everyman. In this way she will be shown as accepting the validity of human existence as an element of the greater unity she has previously perceived and accepted only in terms of her natural environment.

On the morning of his crucifixion, Himmelfarb rises early to pray. Light, the symbol of revelation, pours into his room, and we are told that "man had known better than God or Levite" (RC, p. 399). In spite of the fact that this statement occurs in an account of Himmelfarb at prayer, it is the first hint of his coming rejection of the dogma of organised religion in favour of a faith in the oneness of all existence and the lovingkindness of his fellow riders. The Levites were the high priests of the Jewish faith; the elite guardians of the tabernacle and Torah and, in Biblical times, the only ones authorised to interpret the Torah to the people.

As he affirms his belief in the coming of the Messiah and expresses his desire for salvation, Himmelfarb's prayer shawl falls from his shoulders. This is "the moment of complete union" between Himmelfarb and his physical surroundings (RC, p. 400). The prayer shawl falls because he no longer requires the forms of organised religion in order to express his conviction. In falling, the shawl reveals Himmelfarb's vulnerable physicality, the "thin grizzled wisps" of chest hair and "the

thongs of veins which bound his scraggy legs . . ." (RC, p. 400). At this point we are told Himmelfarb is a man destined to suffer. This statement, and the humiliation inherent in the precise physical description, along with Himmelfarb's sudden consciousness of "the purity of certain objects," indicates his identification with physical existence, and the vulnerability to suffering and pain he shares with all living creatures (RC, p. 400).

When he is hanged by Blue and the mob, Himmelfarb's "disgraceful ribs" are gashed, and his suffering body becomes too contemptible an object to excite pity (RC, p. 410). Thus, he is denied even the dignity of the suffering Christ. His crucifixion is a "burlesque" of the passion of Christ, and his suffering is denied altogether: "Nobody would have said crucified because from the beginning it had been a joke" (RC, pp. 412, 411).

Himmelfarb's symbolic relationship to Christ is stressed in a rather belaboured fashion throughout the mock hanging. Miss Mudge's outraged ejaculation, ". . . they are crucifying Mr. Himmelson . . . ," is a too obvious connexion between Christ and Mordecai Himmelson (heaven's son), or the son of God (RC. p. 415). Mary Hare and Ruth Godbold accentuate this allusion; as they watch Himmelfarb die they function as the two Marys who weep for the crucified Christ, and form a modified unconscious pietà.

Himmelfarb's ultimate revelation is bestowed moments before his death when "all the possible permutations and combinations" (RC, p. 437) are revealed. But, like Voss, time prevents Himmelfarb from "piecing together" or "communicat[ing]" what he knows. Although he understands the process of fragmentation and re-unification, time silences him.

However, the other three riders do share in Himmelfarb's death; he dies with Miss Hare and Mrs. Godbold beside him and Alf Dubbo "taking part at the window" (RC, p. 436).

In his death Himmelfarb "could not stop . . . for souls, whatever the will, whatever the love" (RC, p. 437). In his own quest for revelation Himmelfarb abandons other human beings. Though he will cross "the mountains of darkness" in his death, Himmelfarb, like Miss Hare, will not achieve unity with all humanity until he is recreated in Dubbo's chariot painting (RC, p. 437).

The third rider in the chariot is Ruth Godbold who "would bear all [the] sins" of those she loves, and who, like Voss, weeps "for the condition of men . . ." (RC, p. 263). After the deposition Mrs. Godbold has a revelation of the existence of unity within fragmentation--that is, of the process of becoming. Sitting in front of her old shed she senses how her six daughters are like six arrows she has shot "at the face of darkness and halted it" (RC, p. 489). Through her fecundity she insures the continuation of life, of process:

> And wherever her arrows struck, she saw other arrows breed. And out of these arrows, others still would split off, from the straight white shafts. . . .
>
> So her arrows would continue to be aimed at the forms of darkness, and she herself was, in fact, the infinite quiver. . . .
>
> "Multiplication!" Mrs. Godbold loudly declared and blushed, for the nonsense it must have sounded there on the road to Xanadu. (RC, p. 489)

Mrs. Godbold's exclamation is evidence of her apprehension of the paradoxical unity and continuity inherent in the process of fragmentation; she will die, as will her children, but each will send out other arrows to overcome the darkness. This passage is evocative of the last sentence of The Tree of Man, where Amy Parker's grandson walks along putting out

"shoots of green thought" so that "in the end there was no end" (TM, p. 480). However, Mrs. Godbold blushes in the knowledge that her expression of her revelation would have sounded like "nonsense" to anyone other than herself.

All three riders considered thus far have experienced an ultimate revelation, but none can communicate it. Only Dubbo, the painter who views Himmelfarb's death from outside the window, will be able to unify these revelations into a single expression of the wholeness of man and nature. As an artist Dubbo is carefully distanced from even those events in which he takes a crucial role. Not only does he view Himmelfarb's death from the outside, but like Pilate he washes his hands three times in an attempt to exorcise the memory of the crucifixion. He is identified with both the frightened Pilate who wants to be absolved of responsibility for the death of Christ, and the disciple Peter who thrice denies knowing Christ. Dubbo does not want the task of portraying Himmelfarb's agony, but finally assumes it out of a desire to "put an end to darkness" (RC, p. 433). He realises that his own contribution to love is "least explicable if most comprehensive and comprehensible" (RC, p. 413). This observation suggests Dubbo's painting, a tangible expression apprehended by the senses of sight and touch, is more complete and understandable than any possible intellectual expression.

Just as Voss is seen as the celebrant at a Eucharistic feast, so Dubbo, at Himmelfarb's crucifixion, takes the blood of this living Christ in a cup "and would have offered it to such celebrants as he was now able to recognise in the crowd" (RC, p. 412; emphasis mine). But Dubbo cannot communicate in this way, or through words. His expression must "burst from his fingertips" (RC, p. 418). Watching Himmelfarb's

crucifixion, he has a revelation that unites his instinct and the white man's teachings so they "no longer trample on each other" and the "colour flow[s] through the veins of the cold childhood Christ" (RC, p. 412). The sight of Himmelfarb's suffering brings to the surface Dubbo's primitive consciousness of all that he himself had suffered and failed to understand. The resulting consciousness allows him to realise that "knowledge would never cut the cords which bound the savior to the tree"; that is, knowledge alone would never provide resurrection or revelation. Throughout this epiphany Dubbo is associated with the sense of sight and the element of water. He "sees" the crucifixion and, paradoxically, through mystical blindness, is enabled to see what his own "contribution to love" (RC, p. 413) must be. Water is represented by the blood flowing through the veins of the Christ and into the cup he would offer the other celebrants in the crowd. In this impulse to offer the eucharistic cup to others is foreshadowed Dubbo's artistic role as a facilitator and communicator of vision. He becomes the creator of a work which, like the eucharistic cup, will transmit revelation to those who were not present at his own epiphanic experience.

Dubbo paints only in the daylight. The presence of light, White's symbol of revelation, indicates the integrity of his work. Indeed, his impetus for painting is stated to be a compulsion to "put an end to darkness" (RC, p. 453). In the process of painting what "he had always known," everything becomes for Dubbo "a source of wonder, not to say love" (RC, pp. 433, 457). All through one night he is "haunted by the wings of the four living creatures" (RC, p. 457). But at sunrise "movements take control of his body" (RC, p. 457), and the physical process of completing the painting occurs. Finally, the four living

creatures of his painting are "illuminated," and the "crimson" pain of suicide overflows his hands, "gilded . . . with his own gold," or blood (RC, p. 459). This account of Dubbo's final epiphany is studded with light imagery: the wings of the riders touch his eyelids as though imparting vision, he begins to paint at sunrise, the riders' souls "illuminate" their bodies and, finally, when all is done, the light pours into his room.

Ultimately the chariot becomes, in Dubbo's painting, a mandala of unity and revelation. It is the image representing and unifying the four riders' individual journeys to revelation. The final unity achieved in Dubbo's physical, non-rational representation of the riders is a realisation of temporal unity and the potential for shared and communicated revelation suggested in Voss. Alf Dubbo's painting is a cryptic expression of the meaning of the whole novel, just as LeMesurier's poem contains the meaning of Voss's death. But because it avoids the snare of multiple meanings inherent in an intellectual expression, Dubbo's painting will be more effective at conveying the concept of unity, and the promise that revelation and wholeness are possible for all; the riders in the chariot provide a universally accessible voyage motif which is far less complex than LeMesurier's intellectual exploration and expression of the same issue.

The significance of the chariot and Himmelfarb's death is shared and recognised by all four of the riders. There is hope that Dubbo's painting will survive to communicate an understanding of unity to others beyond the four. The fact that through its riders the chariot depicted represents the wholeness of human experience is symbolic both of integration and wholeness, and of the potential universality of vision.

Like Stan Parker and Voss, Dubbo dies. However, unlike them, his death occurs not immediately after he has received revelation but immediately after he has given that revelation expression. He is the first of White's visionary characters to give lasting expression to revelation.

In the novels of Patrick White the occurrence of revelation is always represented by light imagery. However, in the final epiphanies of the four riders there is an added dimension to this imagery. Not only is revelation represented by light, but that revelation produces in each rider a desire to reach beyond himself and conquer darkness, which is recognised as light's opposite. Miss Hare "stumble[s]" through the night towards the light of morning; Himmelfarb realises "the mountains of darkness must be crossed." Mrs. Godbold shoots her "arrows" "at the face of darkness," and Dubbo is convinced he must "put an end to darkness" (RC, p. 435). For the first time, the visionaries are aware not only that light, revelation, is possible, but also that the perception of light implies a future effort to pierce the darkness they come to realise surrounds them. These attempts to conquer darkness suggest that in the future the vision will be shared and communicated.

The epiphanies in Riders in the Chariot lead the riders in a journey towards each other, and towards a shared understanding of wholeness and unity. Paradoxically, a recognition of fragmentation is necessary before the possibility of potential wholeness can be recognised.

Through their epiphanic experiences, the riders gain an increased understanding of the suffering of others: Miss Hare takes part in Himmelfarb's suffering; Mordecai Himmelfarb suffers the pain of all oppressed and wronged people; Mrs. Godbold weeps "for the condition of

all men"; and Dubbo becomes "physically incapable of hating" (RC, p. 457).

By the conclusion of the novel, the riders no longer see themselves as individuals isolated from society by their understanding. Indeed, their epiphanies establish in the reader's mind the potential universality of vision.

CHAPTER IV

THE SOLID MANDALA: "THE SELF DISCOVERED"

The Solid Mandala continues White's concern with the recognition of fragmentation within the self, and with the consequent attempt to act upon this knowledge by embarking on the painful journey to integration. There is also an additional concern with extending the revelatory experience to include others. Indeed, the emphasis shifts from a desire to communicate the significance of the experience, to a desire to enable others to actually experience an epiphany.

The elements of setting, narrative structure and characterisation once again provide a useful way of considering epiphanic experience. In The Solid Mandala the element of characterisation receives the greatest emphasis. Through the person of Arthur Brown, White portrays a character who views epiphanies as fulfilling two equally important functions. On the one hand, epiphanic experience may allow an individual to come to know and integrate the disparate functions of his own psyche. On the other hand, the individual may, through a shared epiphany, enable another to receive revelation. In the latter event, the individual's own understanding of unity and wholeness is deepened.

The setting of this novel, and of three of Arthur's four major epiphanies, is the dusty, sprawling town of Sarsaparilla. Indeed, the majority of their lives the Brothers Brown spend within the limiting confines of their parents' home. This setting allows White to portray convincingly the minutiae that provide a rhythm to the existence Waldo

and Arthur share. The geographically and socially circumscribed lives of the two brothers allow White to record precisely and contrast their internal, revelatory experiences. The essentially mundane setting of their lives connects the brothers to the mundane realities of Sarsaparilla, the small town in which they live. Thus, Arthur Brown, the most fully integrated of the major characters in the four novels being considered, is closely connected to the everyday lives of ordinary people through his own essentially ordinary life. The ordinary setting of Arthur's life graphically joins the internal, revelatory life to the mundane, physical realities of human existence; his epiphanies occur in profoundly ordinary physical settings and are shared with ordinary people whom he enables to experience the extraordinary. In The Solid Mandala the narrative structure is not linear but rather is comprised of circular patterns representing and reflecting the circular wholeness of Arthur's marble-mandalas.[1] Part I of the novel, "In the Bus," introduces the Brothers Brown in terms of their perception by the society in which they live. Part II, Waldo's story, ripples out beyond this to describe one twin's understanding of their lives, while Part III, Arthur's section, goes beyond Waldo's recollections to convey a deeper understanding of reality and of the relationship between the two brothers, and to provide an interpretation and an assessment of Waldo's account. The final section, "Mrs. Poulter and the Zeitgeist," encompasses the understanding and revelations of the previous three, indicating the possibility of further revelation through Mrs. Poulter and Dulcie, who live in the society most of White's previous visionaries have participated in only from the fringes, and through Arthur, who may communicate, through love, to those within the asylum to which he is sent. Part I and Part IV are both dominated by Mrs. Poulter,

who provides a connexion to the exterior, mundane world that is less prominent in the "Waldo" and "Arthur" sections. The almost mandalic structure of the four-part The Solid Mandala is an indication that the revelatory journey is nearly at an end; Arthur has come very close to complete integration, the goal of the journey. As Patricia Morley notes, quaternary images, symbolic of mandalic wholeness, occur throughout the novel: "There are four parts of the novel, four epigraphs, four corners to Arthur's dance, and four marbles."[2] The Brown family makes a quaternity in Part II of the novel, as the Saporta family will in Part III and, as Morley also notes, the relationship Arthur has with his twin, Dulcie, and Mrs. Poulter, subtly draws all four of them together in another mandala.

The journey of The Solid Mandala is almost entirely internal. Through four major epiphanies Arthur Brown moves beyond Riders in the Chariot's promise of human wholeness to a tentative realisation of wholeness in an individual who is, finally, fully conscious of the element least integrated in himself, and of the harm this imbalance has caused. The four-part mandalic form of the novel's narrative structure is enhanced by Arthur's four mandalic marbles. The promise of Arthur's eventual revelation abides in these marbles which he always carries with him. The first is of cloudy blue, the second of speckled gold, the third has a knot at the centre and the fourth contains a whorl of green and crimson circlets. From childhood Arthur possesses these four symbols of unity and wholeness. However, the purpose and significance of each must be discovered by Arthur through the process of relating to those three individuals who give his life meaning. Each of the mandalas has a specific function in one of Arthur's four major epiphanies. In his first epiphanic experience Arthur gives Dulcie the solid blue mandala which contains and expresses her

unique beauty so that it "would not evaporate again" (SM, p. 255). In the wake of his epiphanic communion with Waldo, Arthur protests, "I would have given you the mandala, but you didn't show you wanted it" (SM, p. 213). Waldo's response reveals both his desire to maintain emotional and intellectual control, and his consequent obsession with order: "I never cared for marbles. My thumb could never control them" (SM, p. 214; emphasis mine). This epiphany prepares the reader for Arthur's final realisation in the asylum that he has lost "the knotted mandala" that was Waldo's and which represents the other, intellectual part of himself (SM, p. 307). His third marble-mandala of speckled gold, Arthur gives to Mrs. Poulter after she watches his mandala dance and he, observing that her "nostrils were still slightly flared, from some experience recently suffered" (SM, p. 267), deems she is "worthy": "It was the gold one in which the sparks glinted, and from which the rays shot upward whenever the perfect sphere was struck by its counterpart" (SM, p. 267). Arthur's own marble is conspicuously absent from his final, horrific epiphany when he sees he himself is "the getter of pain" and the murderer of his brother (SM, p. 294). However, he does retain his marble of circles to the end when he is in the asylum and Mrs. Poulter comes to visit him. To the end he retains his own understanding, and a profound awareness of that faculty within himself that he has denied through his denial of Waldo.

Arthur's four marble-mandalas each represent a degree of understanding achieved by Arthur. Therefore, although they are evident from the early stages of his life, they only yield their significance through their identity with a specific individual as that individual achieves understanding. In this way they function as markers on the path to complete revelation. When each marble is given away Arthur will have

achieved almost complete integration; Waldo's death indicates that although Arthur has come very close to integration, he has not quite arrived at that state.

In The Solid Mandala, as in Riders in the Chariot, characterisation performs a primary function. Arthur Brown is the first of White's characters to be equally concerned with others as with himself, and he is the first to reach out to others in an effort to share and communicate his understanding with them. However, unlike Riders in the Chariot, the most significant understanding gained by a character in The Solid Mandala is an understanding of the self. The emblematic function of characterisation established in Riders in the Chariot is extended in The Solid Mandala, where the relationship between twin brothers serves as a metaphor for the phenomenon of the fragmented psyche. Waldo and Arthur Brown are each emblematic of essential elements of the self which are necessary to the creation of a whole, integrated individual. In his portrayal of these brothers, White makes frequent allusion to Jung's understanding of the four functions of the psyche. Thus, it is appropriate to consider Arthur and Waldo Brown in terms of these functions: thinking, feeling, sensation and intuition. At the beginning of the novel Waldo represents the Jungian function of intellect, while Arthur represents the functions of feeling, intuition and sensation.

Prior to his first epiphany Arthur is seen to have already a clear understanding of the oneness of nature and of all objective phenomena. He is described as being "at most an animal, at least a thing"[4] (SM, p. 305). This description places Arthur both in the world of the inanimate and in that of the animate; he is portrayed as being part of the greater whole of all existence. In the early part of the novel he is

consistently but subtly connected to nature. As a child he milks the family cow, squeezes butter and kneads dough, laughing, "It's my vocation, isn't it Mother?" (SM, p. 35). We are told that as an adolescent Arthur Brown adds Mr. Allwright, his boss, "to what he knew as truest: to grain in wood, to bread broken roughly open, to cow-pats, neatly, freshly dropped" (SM, p. 227). The realities of Arthur's life are natural and essential. He assumes himself to be a natural part of the detail of his surroundings, which he perceives as perfect but "could not have told" (SM, p. 217). In addition to this, Arthur's great capacity to love implies, as Thelma Herring notes in her article "The Solid Mandala: Two Notes," "a capacity to merge."[5] Arthur's intuitive understanding of the unity of creation evident in his capacity to merge with that creation, and in his desire to merge with those he loves, indicate that although he is retarded he is, even in youth, closer to a complete understanding than are the four riders immediately before their final revelation. Thus, for Arthur's four major epiphanies, the necessary condition for revelation is an intuitive understanding of the unity of existence. The people with whom Arthur shares these revelations also have, in varying degrees and for varying amounts of time, a tentative understanding of this unity.

In contrast to his brother, Waldo Brown is continually placed in settings which evoke images of sterility and which are far distanced from nature: the house, the library, his own writing. We are told "Waldo wished he could have conceived a poem," but shortly afterwards his desire to lead a "spiritually celibate" life is revealed, indicating that Waldo Brown is spiritually sterile (SM, pp. 110, 116). He cannot give birth to a true poem because he refuses to participate in the world or even the human relationships involving him. His refusal,

originating in fear, causes him to hide behind a house of cards, a "barricade of words and perceptions" which have no substance (SM, p. 183). As a young man he rejects possible engagement with reality, declining even sexual experience with ". . . such control of himself he was able to laugh afterwards while re-adjusting his hat" (SM, p. 184). Waldo's pride is in his ability to detach himself from reality, rather than in any ability to participate in it. As a youth Waldo is convinced he will create a great work of art. He regards everyday living as "marking time" and does not see art as emerging from the the artist's involvement with the forces of life (SM, p. 146). Thus, the title of his proposed novel, "Tiresias, A Youngish Man," is derivative, and his myriad notes, devoid of life, refuse to coalesce into a solid shape. When he is, through necessity, involved in nature, Waldo's presence is seen as destructive: ". . . he walked along the roadside, thoughtfully decapitating the weeds" (SM, p. 149; emphasis mine). Even as a child he is a foreigner in the natural world: "Waldo Brown blundered out, the grass catching at his ankles, the moths and one of his father's paper bags hitting him in the face. Crossing the road he heard to his surprise its foreign surface under his feet--of the road beside which they had lived their lives" (SM, p. 170).

In contrast to Waldo's association with the indoors, sterility, and the quasi-intellectual, Arthur is associated with the outdoors, with nature and, finally, with the intellectual in a real and substantial fashion through his understanding of The Brothers Karamazov and the Jungian definition of "mandala."

Frequently Arthur allows Waldo the illusion of believing Arthur has not seen his insecurity, and the comfort of Arthur's visibly manifest

concern. When Waldo is ill as a result of being exposed, in the middle of Pitt Street, to the fecundity and richness of Dulcie Saporta's life, Arthur visits him and "continues to blub a little to show his brother he needed him" (SM, p. 279). Ironically, Arthur does not realise how much he needs Waldo, and the "Waldo" part of himself. His rational faculty of feeling has shown Arthur "love . . . is more acceptable to some when twisted out of its true shape" (SM, p. 279). In order to comfort his brother, Arthur willingly adopts a gesture that in itself is not natural to him, but which he makes unhesitatingly out of a desire to provide solace to his brother.

Arthur's identification with his physical environment is the inevitable result of his act of particularising and appreciating the detail of all he observes through the faculty of sensation: the fennel on the road to school, the grain of wood, bread broken roughly, even fresh cow-pats all intrigue Arthur with their individual beauty and inherent formal integrity.[6] Like Miss Hare, Arthur rejoices in nature, and assumes himself to be part of nature's marvellous dance. Arthur's understanding of the mandala and of human emotion is essentially intuitive. In the opening pages of Waldo's section we are warned ". . . it could have been that Arthur was not impressed by reason, or that reason did not concern himself" (SM, p. 31). Later, in his own section, Arthur attempts to convey to his twin a sense of "the other," of the essence of reality. Waldo's unwillingness to understand causes Arthur to say: "One day perhaps I'll be able to explain--not explain, because it's difficult for me, isn't it, to put into words--but make you see. Words are not what make you see" (SM, p. 57). He adds, "I forget what I was taught. I only remember what I have learnt" (SM, p. 57).

Arthur's intuitive sense shields him from the intellectual shams that both sustain and bind his twin. He "sense[s]" that Waldo and his father, the two confessed intellectuals in his own family, would never comprehend the meaning of the word "totality" (SM, p. 240). Thus, he realises that he himself must grasp the meaning of his mandala-marbles through his own intuitive sense: "It was himself who was, and would remain, the keeper of mandalas, who might guess their final secret through touch and light" (SM, p. 240). Even Arthur's tentative entry into the sphere of intellectualism is balanced by an equal receptivity to intuitive responses evoked by the literature he reads. When he encounters Jung's description of the mandala symbol, Arthur is "thunderstruck" by the phrase "or danced" (SM, p. 238). Immediately he senses its personal significance. Though it is not until moments before beginning his mandala dance that he "suddenly realize[s] what was intended of him" (SM, p. 264). When he reads of Hermaphroditic Adam, who "carries about with him Eve, or his wife, hidden in his body," Arthur's meagre intellect does not suggest he trace allusions or symbols to determine their function. Rather, he intuitively connects the essence of the symbolism to his own life:

> And if one wife why not two? Or three? He could not have chosen between them. He could not sacrifice his first, his fruitful darling whose mourning streamed with a white light. Nor the burnt flower-pots, the russet apples of his second. Or did the message in the book refer, rather to his third, his veiled bride? Heavy with alternatives and hoarded wealth, he sat back on the heels of the creaking library chair, opened his raincoat, scratched through his flies, rubbed at his rather cushiony chest. (SM, p. 281)

Arthur shares his love and his understanding with two other major characters, his "wives," Dulcie Feinstein and Mrs. Poulter. Dulcie Feinstein shares many of the resonant earth mother associations made with

Mrs. Godbold, and she is most comfortable and fulfilled in her own home celebrating the Sabbath with Leonard and their children gathered around her. Arthur Brown is made intensely aware of this when, after Waldo's death, he visits her home, longing "for Dulcie to put out her hand to him, while knowing she would not, she could not" (SM, p. 308). On this occasion Leonard Saporta intones the prayer in praise of his wife, which conveys Dulcie's identity with both the family, and Mrs. Godbold, the great earth mother figure of Riders in the Chariot: "She openeth her mouth in wisdom . . . and the law of lovingkindness is on her tongue" (SM, p. 309; emphasis mine). Like Mrs. Godbold, Dulcie loves with all her being. As she confides to Arthur, "There are times . . . when I am deaf, dumb and blind with it" (SM, p. 155). There is hope that through loving her family Dulcie will "embrace [the] . . . recalcitrant vastness" she weeps for in her youth (SM, p. 139).

Mrs. Poulter is linked to Dulcie Feinstein through the great compassion they both have. This association is accented narratively in their repeated identification with ship imagery. Patricia Morley notes: "Waldo is reminded of a ship's prow by Dulcie's buck teeth, and the Feinstein house has a bell which Arthur loves to ring. Mrs. Poulter's house is repeatedly described as boat-shaped. . . . Thus Arthur's two 'wives' are connected by an imagistic pattern as well as by qualities of mind and spirit."[8] Like Dulcie, Mrs. Poulter is identified with her home and husband; at the conclusion of the novel she is seen cooking his dinner. Like Mrs. Godbold and Dulcie, Mrs. Poulter loves passionately: "She loved, she had loved Bill. . . . She had only to look at Bill and would have melted if he had wanted" (SM, p. 297).[9] Dulcie and Mrs. Poulter are pragmatic, compassionate and loving. They are identified with the mundane,

the practical and the physically real. The hope of further communication, of revelation rests partially with them in their everyday situation.

Having determined the function of setting, narrative structure and characterisation, it is now possible to consider how the four major epiphanies function to reveal to Arthur a comprehensive understanding of the unity of human existence, the unity possible between two individuals, an expression of the wholeness of his own world, and the almost complete integration of the self resulting from a self-awareness so profound he becomes aware not only of the specific un-integrated faculty, but also of the degree to which that faculty remains repressed. This process of realisation is the internal journey that is Arthur Brown's life.

Three of Arthur Brown's major epiphanies serve both to increase his understanding and to unite him with another human being through the act of sharing revelation. Each of these three epiphanies becomes like a mandala as it forms an expanding circle including Arthur and the person with whom he shared his previous experience; that is, his second epiphany, shared with Waldo, joins Waldo to Dulcie Feinstein, and his third, shared with Mrs. Poulter, joins her to Waldo and Dulcie. Arthur is the constant in each of these epiphanies, and with the other three he completes the quaternity, the mandala relationship. This mandalic relationship is weakened only by Waldo who, fearing revelation and human contact, turns from the role of visionary when it is offered him.

Arthur's first major epiphanic experience is shared with Dulcie Feinstein, who "[has] to turn around and face whatever was in Arthur Brown" (SM, p. 243). Shortly before leaving on her trip to Europe, Dulcie accepts Arthur's "entry into her thoughts" (SM, p. 244). She tells him "we shall have so much to exchange and to share" (SM, p. 244; emphasis

mine). However, at this point, Dulcie has no idea what they might share and exchange, and her "fear that something precious might escape her" prompts her to hold Arthur's hand, as though in doing so she might gain an understanding of those as yet unrevealed mysteries (SM, p. 244).

In this meeting with Dulcie, Arthur exclaims in wonder that "the world is another mandala" (SM, p. 245). However, having said this much, Arthur is aware that he is "less able to communicate with them [Dulcie and Mrs. Feinstein], though if he hadn't lost the art, he would not have known exactly what he wanted to say" (SM, p. 248). Only one of the mandalas of wholeness can adequately convey Arthur's understanding. In this meeting with Dulcie, Arthur thinks of Leonard Saporta and Mr. Allright and is grateful that "they would never divide, like the others [Dulcie, Waldo, Mrs. Poulter and his parents], in front of his eyes, into the two faces, one of which he might not have recognised if it hadn't been his own" (SM, p. 249). Arthur is a part of each of the other three members of his family. Together they form one mandala. He is also a part of the mandala including himself, Waldo, Mrs. Poulter and Dulcie. Thus, for him, each of their faces divides, so that he sees both their countenances and his own. Arthur feels a strong sense of responsibility to these "other" people, as though he were their shepherd or guardian. He fears for Waldo "for some lack of suppleness in his relationships with other people," and he fears that Dulcie may not be intended to marry Leonard Saporta and will be deprived of expressing herself through fecundity and love: "without his help she would have no means of relieving her continued drought, of filling her dreadful emptiness" (SM, p. 253). Arthur conceives "the idea of giving Dulcie Feinstein one of his solid mandalas," to relieve the drought and fill the emptiness. His decision

is not changed by her news that she will marry Saporta, for at this moment Arthur realises the blue marble is an expression of the other "solid" mandala formed by the relationship between himself, Dulcie, Mrs. Feinstein, and Leonard, the celebrants of the union between Dulcie and Leonard: "There was now, no need, he saw, to offer the mandala, but he would, because he still wanted to, because they were all four, he and Dulcie, Mrs. Feinstein and Leonard Saporta, so solidly united" (SM, p. 254).

Before Arthur gives Dulcie the marble-mandala she "[does] not see very clearly" that Arthur must not "escape" from his twin (SM, p. 255). She herself has made her own escape both from Waldo Brown and from the possibility of understanding. Through his gift of the blue mandala Arthur gently returns her, enabling her to "face the truth . . . about ourselves--in particular my own wobbly self" (SM, p. 255). Finally, Dulcie is able to laugh "for the riddle solved" (SM, p. 255). Though she has to struggle, to "gasp for breath above the glass marble," Dulcie Feinstein succeeds in confronting herself and her weakness and, through Arthur's gift of love, is able to continue on her own journey to a revelation that will be realised in the mandala of the family she will bear (SM, p. 255). The gift to Dulcie of the blue mandala is also Arthur's recognition of her beauty and his assurance that it will "not evaporate again" (SM, p. 255). Years later, when Arthur visits Dulcie Saporta, the grandmother with hair on her lip, we are told: "Only her beauty still aglow inside her revealed Dulcie in the old woman of fuzzy sideburns and locked joints caged by her own back" (SM, p. 308). Her family, radiating around her, has become her own solid mandala. Arthur's own particular epiphanic experience is his realisation that he, Dulcie,

Mrs. Feinstein and Leonard, are "solidly united" in one mandala. However, he also shares in Dulcie's epiphany, following immediately after his own. His joy is in enabling others to understand something of what he has grasped intuitively, and to share with them a moment of union. In this epiphany with Dulcie, Arthur experiences the union possible between all individuals who recognise and celebrate one another's essence.

A shared eucharist of bread and milk provides the form of Arthur's second epiphany. At the time of this epiphany the Brothers Brown are retired and inhabiting the corners of one another's lives even more completely than before. After the passage of many years Arthur still fears that his twin, in his undeclared vulnerability, lacks the capacity to love another human being. On the day they return from the walk on which Waldo decides Arthur should die,[10] Arthur says to his twin: "I sometimes wonder . . . whether you have even been in love" (SM, p. 207). Waldo replies, "Of course," but he suspects "even his own syntax" (SM, p. 207). Arthur desperately wants to help Waldo, but admits it may be his own mental simplicity that prevents him (SM, p. 208). Waldo, refusing to face either his own inadequacy or the unbounded love of another human being, desperately relies, like Voss, on his own will: "you can overcome anything by will. If the will, the kernel of you, didn't exist--it didn't bear thinking about" (SM, p. 208). In his fear Waldo flees the confines of the house and Arthur's supplicating eyes. But he can make no impression on the natural world either: the tall grass springs back as soon as he passes (SM, p. 208). Returning to the house and Arthur who waits for him, Waldo weeps in the lamplight that has given Arthur's features "a certain strength" (SM, p. 208). His retarded brother leads Waldo inside where he is comforted by Arthur's "vastly engulfing arms,"

and "all the bread and milk in the world [which] flowed out of Arthur's mouth onto Waldo's lips" (SM, p. 208).

This epiphanic experience is the most completely "shared" of any White epiphany to this point. In light of Waldo's reception of the elements of bread and milk in a ceremony through which the two brothers' "smeary faces [are] melted together" (SM, p. 208), Voss's attempt to place word wafers in the mouth of the distant Laura seems but a dim shadow of communion. Waldo and Arthur "flow together" in the bed which had been their parents', as time "swoops in waves of yellow fluctuating light or grass" (SM, p. 209). Arthur is "determined Waldo should receive" the comfort and love that in spite of Waldo's protests to the contrary, Arthur knows his brother has not experienced before (SM, p. 208). Significantly, Arthur does not offer his brother the solid mandala with the knot inside. On this evening he knows Waldo needs most the physical experience of loving another. Only after his acceptance of this experience could Waldo be receptive to the resonant symbolism of the marble-mandala.

However, the attempt at a relationship finally does not change Waldo. He remains a "passive though palpitating doll in Arthur's arms," and in the morning he begins "almost at once to twitter, for Arthur's illusion of love . . ." (SM, p. 209). Waldo immediately washes up the bowls they would normally have left, in an effort to remove the evidence of their communion and his own weakness, and to "prevent himself giving room to his thoughts" which Arthur might "pounce on" (SM, p. 209). In his execution of these acts Waldo denies the significance of the revelatory experience, thereby guarding himself from further involvement. He has not accepted the unity of himself and his brother, therefore he is not in a

condition to receive the knotted mandala. In this sense, Arthur's efforts have failed. Waldo's epiphany has no lasting significance for him; the knot in the mandala is never untied. Like Voss, Waldo has no understanding of the paradoxical truth that through the admission of weakness human beings discover strength. He clings instead to the shreds of his will which are destined to disintegrate, leaving him in fear and trembling at "the horror" of his life.

A cathartic mandala dance is the medium of Arthur's third epiphanic revelation. While he is out walking with Mrs. Poulter, Arthur is fascinated by her hair. Warmed by the sun, it seems to Arthur to be leading a life of its own. As he strokes it, Arthur "suddenly realize[s] what [is] intended of him": "I'm going to dance for you Mrs. Poulter. . . . I'm going to dance a mandala" (SM, p. 265). Waldo's response to Arthur's lovingkindness is a proud and self-conscious passivity that ensures his disassociation from events, and a consequent security that he cannot thus be held responsible for them. In contrast, Mrs. Poulter accepts involvement by respecting Arthur's dignity and not laughing at his claim that he will dance a mandala for her.

Arthur dances the lives of the four people who form the mandala of his own life: himself, Dulcie, Mrs. Poulter and Waldo. His dance of himself is "half clumsy half electric," conveying both his physical awkwardness and, through the image of electricity, his visionary function. His dance is "always prayerful," though it rejects the forms of organised religion: ". . . he hadn't been taught, like the grocer, to go down on his knees and stick his hands together"; instead, he offered his prayer "to what he knew from light and silences" (SM, p. 265).[11] This affirmation of faith, which includes a rejection of organised religion,

is the manifestation of Arthur's previously pronounced opinion that: "Everybody's got to concentrate on something. Whether it's a dog . . . or a glass marble. Or a brother, for instance. Or our Lord, like Mrs. Poulter says" (SM, p. 200). This statement gives expression not to a blasphemy that is the product of Arthur's simplemindedness, but to his profound belief in the potential divinity of all creation, and in man's need to express his faith. The object of this faith is not of significance to Arthur, who cares only that people reach beyond themselves in an attempt to become one with something outside themselves. The last thing Arthur dances in his corner is the "disc of the orange sun above icebergs, which was in a sense his beginning, and should perhaps be his end" (SM, p. 265). Significantly, Arthur's section of the novel begins with his childhood observation of "the red gold disc of the sun" (SM, p. 215). Structurally, this repeated reference contains Arthur's experience in a circle, or mandala, of wholeness which is fully completed in the novel's last references to Arthur: before going to the asylum, Arthur begs Mrs. Poulter to bring orange ju-jubes when she visits, and he is finally seen focusing on "the orange disc of the sun" (SM, p. 314).

In Dulcie's corner Arthur dances his love of her and Len Saporta, and of their children yet to be born. Including Arthur himself, their relationship forms another mandala. Again, Mrs. Poulter is willing to receive: "Dulcie's secrets, he could see, had been laid bare in the face of Mrs. Poulter" (SM, p. 266). In Mrs. Poulter's own corner Arthur dances a rite of fecundity, ". . . of ripening pears, and little rootling suckling pigs"; then, ultimately, he offers himself as the "child she had never carried in the dark of her body" (SM, p. 266).[12] He will rest, as part of her, under her heart, in the same way Hermaphroditic Adam carries

Eve about with him.[13] Only after her own dance, when she is "so obviously moved," is there any suggestion that Mrs. Poulter wants to "throw the vision off" (SM, p. 266). Arthur will not allow her to do so, and succeeds in presenting to her Waldo's dance and the central dance of "the passion of all their lives" (SM, p. 266).

Arthur's dance of Waldo does not succeed: "He couldn't dance his brother out of him, not fully" (SM, p. 266). Waldo's "words and ideas skewered to paper" pin and persecute Arthur as he attempts to rise "in pure flight" (SM, p. 266). Their double image is "never quite united" (SM, p. 266). Arthur's frenzied movement succeeds only in creating a desert of the grass upon which he moves. Thus, we see how Waldo's barren, parodic intellectualism destroys natural growth and is itself "dead" (SM, p. 266). Arthur's failed attempt to dance his brother out of him foreshadows his ultimate realisation that he has "committed murder on his twin" (SM, p. 294).

Arthur's final dance is an expression of the tumult and intensity of their four intersecting lives. As he dances he assumes the form of the crucified Christ, "the blood running out of the backs of his hands, water out of the hole in his ribs" (SM, p. 266). In his dance he willingly offers himself both as a gift of love to those he loves and as a medium of revelation to Mrs. Poulter. When he wakes, as though resurrected,[14] from his sleep of exhaustion, Arthur sees Mrs. Poulter's nostrils are "slightly flared, from some experience recently suffered" (SM, p. 267). Suddenly he "knows" she is worthy of the gold mandala with its gold sparks that shoot upwards "whenver the perfect sphere [is] struck by its counterpart" (SM, p. 267). Mrs. Poulter knows instinctively that the marble-mandala is "good," and will later come to know its significance

more fully. The rays of light which shoot from Mrs. Poulter's mandala are representative of the love and understanding with which she will reach out to others and, symbolically, up to a further understanding of wholeness.

Through his mandala dance Arthur has given of himself in an effort to reveal his understanding of love and wholeness to Mrs. Poulter. In this much he succeeds. Mrs. Poulter accepts his gift, an indication that this understanding may be carried beyond the two of them. However, his failure at Waldo's dance evidences Arthur's inability to understand and integrate fully the elements of intellect and will in his own personality. The obvious distortion of these elements in Waldo represents their lack of recognition and integrity in Arthur's own psyche. Through the failure of his Waldo dance, Arthur begins to realise that his struggle for unity, both with his brother and within himself, is impeded by his inability to understand or to accept his own thinking function. This dawning realisation will, in the final epiphany, emerge as the horrific revelation that he has killed his brother, and thus, an essential element of his own self.

The actual mandala dance, then, expresses Arthur's understanding at a certain instant in time only, of his relationship with the three most significant figures in his life. In spite of the fact that he dances a mandala dance symbolic of unity and wholeness, Arthur's understanding is far from complete. He has consciously realised who ought to receive the gold mandala, but he has also become disconcertingly aware, for the first time, that he may not even understand the brother he has spent his life trying so desperately to save.

Arthur's final revelation paradoxically both completes his

understanding, giving it a semblance of wholeness, and, at the same time, reveals to Arthur the effect of his attitude which has killed Waldo and the Waldo part of himself. Though Arthur would have given the knotted mandala to Waldo, he does not want Waldo to read his poems in which "there [is] a kind of blasphemy against life," against "the always altering face of the figure nailed on the tree" (SM, p. 293). The figure nailed on the tree, the suffering Christ, represents the pain and anguish of human existence Arthur has sought to deny in the emotionally crippled figure of his twin. Arthur has recognised, and sought to rectify, Waldo's inability to love others but, in spite of his love of Waldo, Arthur has given no recognition to Waldo's suffering nor to his desperate, if stunted and distorted, attempts at intellectuality. After Waldo has burned the barren, ineffectual papers that were his only hope of fulfillment, he goes to his bed, overcome by his hatred. When Arthur enters the room he "sees" more than his brother's face: "And Arthur saw" --he saw that "Waldo was preparing to die of the hatred he [Arthur] had bred in him," and that "he, not Waldo was to blame" (SM, p. 294). Arthur, who could go "crumbly" for love, now crumbles at the death of it. This ultimate fragmentation of his self has no potential for re-unification. In the end it is, ironically, Arthur who seeks to throw off Waldo, whose fingers were "determined to bring him to trial" (SM, p. 294). Voss and Mrs. Godbold cry for the suffering of all human beings, but Arthur Brown cries out for the suffering he has unknowingly inflicted on his brother and now bears himself. He has not given Waldo his knotted marble; he has simply lost it, just as he has lost the opportunity to resolve the knot that is his relationship with Waldo.

The marble-mandalas will outlive Arthur and, by the conclusion

of the novel, we are shown the potential of their owners to reach out to others. These marble-mandalas, foreshadowed in the chariot of Riders in the Chariot, are tangible expressions of unity and wholeness and are Arthur Brown's legacy to those he loves. Mrs. Poulter and Dulcie, unlike Miss Hare and Mrs. Godbold, are sociable members of society. There is justifiable hope that they will communicate their understanding to others, particularly Dulcie who, like Mrs. Godbold, is surrounded by her brood of children and grandchildren.

Arthur Brown has come closer to integration of the self and complete unity with another human being than any other White character considered thus far. Through his understanding of The Brothers Karamazov and the Mandala and Adam definitions, he has come to a genuine, albeit limited, intellectual understanding. However, in spite of this optimistic beginning, Arthur Brown will never fully integrate his thinking function. In killing Waldo he has destroyed that function within himself.

Arthur's great, but partial, integration of the self is not entirely negative. He is connected with several allusions to androgyny, which is itself an expression of the ultimate totality of humanness and the greatest possible completion of the self. Tiresias, who fascinates Arthur with his life span seven times that of the ordinary man and his experience of being a woman long enough "to know that he wasn't all that different," represents the possible androgynous completion of human experience (SM, p. 224). When he is reading in the library during his old age, Arthur again mentions Tiresias to Waldo: "I was thinking about Tiresias. . . . How he was changed into a woman for a short time . . ." (SM, pp. 282-83). Arthur himself is a tentative exploration of Tiresias and the Hermaphroditic Adam inasmuch as he participates fully and empathetically in the lives of

two women, and is concerned about realising the "female" in his own nature.

Arthur Brown has brought to each of his first three epiphanic experiences a desire to share with another his understanding and vision. This element of altruism is not present in the epiphanic moments evident in The Tree of Man, Voss, or Riders in the Chariot. He assumes that true unity can only be achieved in communion with at least one other human being. Thus, the epiphanies he experiences are of greater profundity than those experienced by characters in the three previous novels considered. Indeed, even Arthur's final epiphany involves, in a paradoxical way, another human being: Arthur's final revelation is of his inability to reach and communicate with that individual and with the part of himself that individual represents. Through his epiphanic experiences Arthur comes to know the possible unity of all people, at least a brief union with another, the sharing of his understanding of totality with another, and, finally, his own incompleteness as an individual and as a lover of others.

It would seem perhaps that Arthur Brown has gone as far on Jung's path to integration as is humanly possible. Indeed, White does not again consider exclusively the specific issue of human wholeness until he has completed three more novels and one work of short stories. Then, in 1979, The Twyborn Affair is published. This novel pursues as its major theme the issue of androgyny, an issue whose seed is found in The Solid Mandala but which is not considered in any depth in the intervening works.

CONCLUSION

The four novels examined in this thesis provide a convenient unit for considering Patrick White's employment and development of the epiphany involving a quest for unity. This group of works is preceded by The Aunt's Story[1] which explores the tension resulting from a struggle to reconcile the seemingly irreconcilable realities of madness and sanity, appearance and reality. Through his protagonist Theodora Goodman, White inverts the accepted understanding of these opposites so that as Theodora begins to grasp the realities of her existence, she is regarded as insane by those who determine the norms of the established community. By the end of her life Theodora comes to accept the seeming incongruence of madness and sanity, illusion and reality, and life and death as being "eternal complement[s]" of one another (AS, p. 285). Indeed, she is, ultimately, unable to distinguish between them. In the conclusion of the novel White uses Theodora's seeming intellectual inadequacy to suggest that the confusion between opposites may actually be indicative of a cosmic continuity that transcends all socially prescribed boundaries.

The Aunt's Story does contain epiphanies. However, these epiphanies do not involve a quest for unity. Rather, they reveal only that the borders between a set of apparent opposites are blurred, and that these opposites can only be understood if accepted without fear. Theodora Goodman herself does not embark on any revelatory journey towards an understanding of this continuity or of any concept of unity or wholeness. Her life is lived in a perpetual state of "angst" which is

only superficially resolved by what Patricia Morley terms the "ironic triumph of the reasonable ones"[2] who place her in an institution and blandly encourage her to tell her life's story.

The Aunt's Story only outlines the issues grappled with and, in some cases resolved, in the four subsequent novels. The oneness of existence, the concept of an existence in process, the fragmentation of the self, are barely hinted at in The Aunt's Story. These realities are not revealed to Theodora, nor does she in any way personally confront or deal with them.

The Vivisector, appearing in 1970, is White's first novel to be published after The Solid Mandala, the final of the four novels considered in this thesis. Part "Bildungsroman," part account of "the artist in torment," The Vivisector[3] suggests an identification between "ggodd," the divine vivisector and artist, and the human artist who is a "destroyer-cum-creator."[4] There is no emphasis on the artist as communicator or saviour--a role Dubbo assumes in Riders in the Chariot. Rather, the subject of The Vivisector is an artist's obsessive, inebriate, at times even masochistic, search for personal truth.[5] In his frenzy Hurtle Duffield disregards or brutally sacrifices all those whose suffering or love might distract him from his chosen goal. Duffield's own character prevents him from becoming a communicator of any vision he might have attained. Thus, The Vivisector marks a change of concern on White's part, from the shared and communicated revelation of The Solid Mandala to a strictly individual apprehension and celebration of life as both "shit and light" that involves no impulse to share or communicate understanding beyond a totally selfish artistic expression created with no regard or allowance for the beholder (Viv, p. 76). Hurtle Duffield's epiphanies

are always individual, never fully shared or communicated. His final epiphany reveals to Hurtle the richness of the "unnameable I-N-D-I-G-O," his "last and first secret," which is also an individual revelation of divinity: "Too tired too end-less obvi indi-ggodd" (Viv, p. 617). This epiphanic experience reveals to Hurtle the essence of a colour which is the only understanding of "the other" Hurtle's obsessive temperament can perceive.

Obviously the concerns about the shared and communicated epiphany, and the epiphany of the self established in The Solid Mandala, are not primary concerns in The Vivisector. However, White does not abandon these issues altogether. In his most recent novel, The Twyborn Affair, published in 1977, White returns to the central concern of The Solid Mandala, the individual's struggle to recognise and integrate all the disparate elements of the personality. Arthur Brown, the divine fool of The Solid Mandala, particularises this concern in his concern with the integration of the male and female aspects of the psyche. At one stage Arthur concludes that Tiresias was a woman long enough "to know that he wasn't all that different" (SM, p. 224). However, Arthur does not fully succeed in integrating the disparate elements of his personality; at the close of the novel he is still involved in the quest for unity. The Twyborn Affair offers an expression and exploration of the quest "fulfilled," of unity realised. Eddie Twyborn and his mother Eadith share an epiphany so total in its revelation that we are told "Their harmony by now [is] a perfect one" (TA, p. 423). Indeed, Eadie Twyborn achieves the unity for which Arthur Brown struggles a lifetime. Sitting in a garden during the blitz, Eadie realises what finding her lost child means: "Eadie said I must not fail Eadith now that I have found her

Eadith Eddie no matter which this fragment of myself which I lost is now returned where it belongs" (TA, p. 432).

By courageously exploring the feminine element of his own psyche, Eddie Twyborn, the protagonist of The Twyborn Affair, discovers the truth of Arthur Brown's intuition about Tiresias and is finally able to communicate this truth to his own mother. Eddie's acceptance of both the male and female elements of his psyche forces the restrictive mystique of generic identification to recede in the face of emotional urgency. At one point Eudoxia suggests, "The difference between the sexes is no worse than their appalling similarity" (TA, p. 63). This statement encapsulates White's atittude in this study of androgyny. His work does not trivialise the complexity of the masculine/feminine relationship within the individual. Instead, The Twyborn Affair demonstrates how sexual wholeness can be achieved through a human love that transcends the particularity of gender. Thus, Eadie Twyborn is able to accept Eddie's response to her question, "Are you my son Eddie?": "No, but I am your daughter Eadith" (TA, p. 422).

Eddie's courage allows him, like Arthur Brown, to act as an "enabler"; he brings others to face themselves and thus to receive revelation. He gives Angelos Vatatzes "the only happiness" he has "ever known," allows Philip Gravenor to accept his homosexuality, and brings his own mother to an acceptance of her lesbianism.

The name "Eudoxia" means "good teaching," and Eadith means "bestower of happiness." Through the courses of the novel Eddie assumes both roles to facilitate understanding in those he loves. The name Twyborn is obviously a play on "twice-born," and may refer to the Greek character Diogenes, who was born of a union between Arabs and Greeks and

who, as a guard of the frontier between the two, was considered to be a "bringer of peace."[6] Eddie, too, is a bringer of peace; he restores harmony between the masculine and feminine forces within himself, and enables others to summon the courage to attempt the same. Eddie Twyborn chooses the path to integration in spite of the profound uncertainty he expresses in his diary: "The real Eddie has not yet been discovered and perhaps never will be" (TA, p. 79).

Several conclusions can be drawn about the form and development of epiphany in the work of Patrick White from a consideration of the four middle-period novels. The increasing complexity of revelation from The Tree of Man to The Solid Mandala results in a changing emphasis on the elements of setting, narrative structure and characterisation.

Stan Parker, the inarticulate protagonist of The Tree of Man, receives his revelations through the natural world. Because Stan is inarticulate and because his perception does not extend beyond the realities of his farm and his family, the element of setting is most prominent in this work. Each of Stan's four major revelations occurs through a natural manifestation, while even his final epiphany of "oneness" is a revelation of the unity of nature and does not extend to include human beings. Indeed, Stan Parker's inarticulateness prevents him from either sharing or communicating his understanding; in the end he says nothing of importance to his wife, offering her only an ineffectual platitude: "It's all right" (TM, p. 478).

In Voss White extends the understanding of unity to include both nature and, tentatively, Laura Trevelyan, another human being. Narrative structure becomes more prominent in this work. The journey motif, the major structural device, is employed to describe both Voss's

external journey across the interior, and his revelatory journey towards an understanding of wholeness that is, albeit in an abstract way, shared with another: Laura Trevelyan consumes Voss's wafers of words, and when he dies her fever breaks and she acknowledges his death saying: "It is over" (V, p. 395). However, the revelation of unity received by Voss is still primarily a revelation of natural unity; the focus is still on the external. Voss is afraid to look closely at himself other than to realise man's greatest strength lies, paradoxically, in his capacity for humility rather than pride.

Riders in the Chariot, the third novel considered, moves from an emphasis on narrative structure to an emphasis on characterisation. Through characterisation the fragmentation and the possible reunification of the self is considered. Characterisation is expressed through the association of individuals with a mystical tradition, a Jungian faculty, a sense, and a natural element. The setting of each rider is not physical but rather is a specific mystical tradition. In this work the journey is internalised and takes the form of a choreographed dance that causes all four riders to meet each other, and to come together at the Godbold shack after Himmelfarb's crucifixion. In Riders in the Chariot revelation is shared by the four riders who recognise each other as fellow visionaries, share a vision of the chariot, and recognise the fragmentation within their individual psyches. However, although they share their understanding with one another, the riders are only partially able to reach out beyond themselves to communicate their revelation to others who were not present during the epiphany. There is hope that Alf Dubbo's painting of the riders in the chariot may speak to others of a unity between all people, and of a future, shared revelation. But there is no certainty this will

occur.

In The Solid Mandala, the final work considered, the emphasis on characterisation is increased. However, in this work, characterisation is expressed through an examination of the fragmented psyche, and the consequences of the individual's choice to either pursue or abandon the path to reintegration. Arthur and Waldo Brown, while being convincing characters with individual traits, are primarily emblematic. Waldo represents the individual who refuses even to recognise the disparate elements of his psyche and is, thus, unable to begin the process of reintegration. Arthur, on the other hand, represents the potential achievement of one who has the courage to recognise these elements of his psyche and begin the painful path to reintegration.

The epiphanic moments shown in the novels of Patrick White evidence the influence of James Joyce's understanding of epiphany as being the liberation and expression of the essence of objects, people and moments. Joyce made his epiphanic experiences from "the bread of everyday life," the mundane experiences that give life structure. White's epiphanic moments occur in even more determinedly physical circumstances than those portrayed in the works of James Joyce. The Joyce epiphany does not involve two or more characters who share a revelatory moment. However, the epiphanies portrayed in White's works develop towards an epiphanic experience that is both shared and communicated. James Joyce portrays a kind of spiritual elite who, although often treated ironically, persist in regarding themselves as possessed of a spiritual sensitivity denied the population at large. White's major characters do not consciously form a spiritual elite. They have a vested emotional interest in the world and the people around them, and do not regard this world as

a purgatory between epiphanies. Indeed, Patrick White writes from a desire to bring a perception of the infinite to his readers. His impetus for exploring the epiphanic experience through various individualised figures is a conviction that all people have the capacity for receiving revelation; each of the major characters in the four novels considered portrays a different aspect of human experience. Taken together, these characters provide a convincing statement of White's conviction that revelation is possible for all those who have the courage to choose it, regardless of intellectual prowess or social standing.

NOTES

Introduction

[1]The Tree of Man, published in 1956, was White's first novel to be written completely in and about Australia, and the first to consider, through epiphany, the concept of the wholeness of existence. The three subsequent works, Voss, Riders in the Chariot and The Solid Mandala, continue this emphasis, while expanding it to include an understanding of the potential unity of the individual psyche. The Vivisector, the novel published after The Solid Mandala, evidences a change in thematic focus to a consideration of an artist's obsessive search for personal truth. There is no emphasis on the importance of a shared and communicated revelation.

[2]Patrick White, The Tree of Man (Ringwood, Australia: Penguin Australia, 1956). Hereafter cited as TM.

[3]Patrick White, Voss (Ringwood, Australia: Penguin Australia, 1957). Hereafter cited as V.

[4]Patrick White, Riders in the Chariot (Ringwood, Australia: Penguin Australia, 1961). Hereafter cited as RC.

[5]Patrick White, The Solid Mandala (Ringwood, Australia: Penguin Australia, 1966). Hereafter cited as SM.

[6]Patricia Morley, The Mystery of Unity: Theme and Technique in the Novels of Patrick White (Montreal: McGill-Queen's University Press, 1972).

[7]Peter Beatson, The Eye in the Mandala (London: Elek Books Ltd., 1976).

[8]Morley, p. 22.

[9]Morley, p. 22.

[10]Morley, p. 109.

[11]Morley, p. 114.

[12]Beatson, p. 75.

[13]Beatson, p. 75. Beatson suggests White "appears closest in spirit to the T. S. Eliot of The Four Quartets"; however, he offers no elaboration of this suggestion.

[14]Beatson, pp. 9-10. This three-stage movement is first referred to in Chapter One of Beatson's work. It is interesting to note that while Beatson recognises no progressive development of the epiphanic process from novel to novel, he does recognise that "each novel contains a seed that unfolds in time to become the preoccupation of the next" (Beatson, p. 4). This "seed" Beatson sees in terms of an evolving symbol: "Stan Parker's lonely vigils in stony places are transformed into Voss's obsession with the desert" (Beatson, p. 4).

[15]Beatson, p. 75.

[16]Patrick White, Flaws in the Glass (New York: The Viking Press, 1981), p. 193.

[17]Flaws in the Glass, p. 251.

[18]C. G. Jung, Analytical Psychology: Its Theory and Practice (New York: Pantheon Books, 1968), p. 182.

[19]Aristotle saw "plot" as the most important constituent of tragedy. He divided plot into two essential elements, "peripeteia," when a course of action designed to produce one result produces its diametric opposite, and "anagnorisis," which is not limited to the recognition of people. Anagnorisis describes the realisation of an objective fact, and often comprises the denouement of a dramatic tragedy. The fact may already be known to the audience or to other characters.

[20]James Joyce in Stanislaus Joyce, My Brother's Keeper: James Joyce's Early Years, ed. Richard Ellman (New York: Viking Press, 1958), p. 104.

[21]James Joyce in Harry Levin, James Joyce (Norfolk, Connecticut: New Directions, 1960), p. 55.

[22]My Brother's Keeper, p. 135.

[23]James Joyce, A Portrait of the Artist as a Young Man (New York: Penguin Books, 1968), p. 171.

[24]"Whatness," "quidditas," is the term Stephen uses when explaining his aesthetic to Cranly in Portrait. This explanation describes well the process of apprehension involved in an objective epiphany: "When you have apprehended that basket as one thing and have then analysed it according to its form and apprehended it as a thing you make the only synthesis which is logically and esthetically permissible. You see that it is the thing which it is and no other thing. The radiance of which he speaks is the scholastic quidditas, the 'whatness' of a thing" (Portrait, p. 213).

[25]Levin, p. 55.

[26]In the Eastern Church there was, prior to the feast of Christmas, a January sixth unitive celebration of the baptism of Christ.

During the last quarter of the fourth century the regions of Constantinople, Asia Minor and Antioch were celebrating a Christ-mass called the Theophany or "birthday." The word theophany, also meaning manifestation, was clearly considered by the ancient church to be a synonym for epiphany. When the primary theme, the incarnation, was transferred to December twenty-fifth, the title was also taken.

On Whitsunday in 386 Chrysostym preached a sermon pointing to Epiphany as the most significant Christian festival, but by the end of that year the December twenty-fifth celebration had usurped that primary role and there was an established distinction between the December twenty-fifth marking of the birth of Christ and the January sixth remembrance of the baptism. From 450 A.D. the Magi formed the only theme of Epiphany in the Roman church. With the ascendancy of the Roman church calendar, Epiphany, the adoration of the Magi, became embedded in Western tradition.

[27] Portrait, p. 171.

[28] Portrait, p. 171.

[29] Portrait, p. 172.

[30] Portrait, p. 174.

[31] Patrick White in a May 10, 1970, letter to Dr. Clem Semmler in Beatson, p. 167.

[32] Flaws in the Glass, p. 74.

[33] Patrick White in a May 10, 1970, letter to Dr. Clem Semmler in Beatson, p. 167.

[34] Riders in the Chariot, p. 445.

[35] Patrick White, in a C.B.C. radio interview, 1973.

[36] Flaws in the Glass, p. 167.

[37] Flaws in the Glass, p. 166. White refers to Istanbul as Constantinople, saying, ". . . we could hardly bring ourselves to refer to it as Istanbul."

[38] Flaws in the Glass, p. 166.

[39] Flaws in the Glass, p. 167.

[40] William Blake, "The Everlasting Gospel," ll. 71-73, in Poems of William Blake, ed. W. H. Stevenson (London: Longman, 1971), pp. 845-49.

[41] Flaws in the Glass, p. 188.

[42] Flaws in the Glass, p. 188.

[43] Flaws in the Glass, p. 243.

[44]Flaws in the Glass, p. 243.

[45]Flaws in the Glass, p. 144.

[46]Rudolf Otto, The Idea of the Holy, trans. John W. Harvey (London: Oxford University Press, 1931).

[47]Flaws in the Glass, p. 146.

[48]Patrick White in Cynthia Vanden Driesen, "Patrick White and the 'Unprofessed Factor': The Challenge before the Contemporary Religious Novelist," in Patrick White: A Critical Symposium, ed. R. K. Shepherd and K. Singh (Bedford Park: Centre for Research in the New Literatures in English, 1978), p. 77. (Vanden Driesen cites Craig McGregor, In the Making (Melbourne: Nelson, 1969), p. 216, as her source for this quotation.)

[49]Beatson, p. 11.

[50]Beatson, p. 104.

[51]Beatson, p. 104.

[52]David Tacey, "It's Happening Inside: The Individual and Changing Consciousness in White," in Patrick White: A Critical Symposium, ed. R. K. Shepherd and K. Singh (Bedford Park: Centre for Research in the New Literatures in English, 1978), p. 37.

[53]Flaws in the Glass, p. 192.

[54]Flaws in the Glass, p. 193.

Chapter I

[1]Patrick White, "The Prodigal Son," Australian Letters, 1 (1958), p. 38.

[2]"The Prodigal Son," p. 38.

[3]"The Prodigal Son," p. 39.

[4]"The Prodigal Son," p. 39.

[5]Thelma Herring and G. A. Wilkes, "A Conversation with Patrick White," Southerly, Vol. 33, p. 136.

[6]The Tree of Man, p. 477. The narrator describes Amy's life after Stan has died as "her further sentence."

[7]In suggesting truth is better understood in sleep, White is giving voice to his conviction that intuition, rather than intellect, is the vehicle of vision. Sleep falls into the same category as madness, illness and delirium. Note that Miss Hare is mad, Himmelfarb and Laura are ill and Dubbo and Voss are delirious at their moments of greatest vision.

[8]Although she does not realise it, Amy has allowed her grandson a brief vision of unity:

> Here the grandmother showed her son, he was her son really, showed the jars, and the tub in which she pickled meat, and a glass contraption with which to catch flies. There were many jars. Kumquats or jewels glittered there. He held his eyes against the glass, staring into the kumquats till he had turned dizzy. "They are whole," he said for himself. (TM, p. 385; emphasis mine)

[9]Leonie Kramer, "The Tree of Man: An Essay in Scepticism," in The Australian Experience: Essays on Australian Novels, ed. W. S. Ramson (Canberra: Australian National University Press, 1974), p. 280.

[10]The passage in Ezekiel refers to "bones" rising--a physical resurrection of the actual body. Throughout The Tree of Man White refers to the nakedness of bones as the optimum state for revelation.

[11]The Tree of Man, pp. 178-79. The possible drowning of the fire is termed "baptism," the objects of the house are called "eternal," Stan is described as "a worshipping man" and "a savior or sacrifice," and special attention is paid "the saints stuck on the wall." The actual house's "other baptism" is never clearly defined, though it is likely a reference to the fire baptism undergone by Stan and Madeleine as they "burn together." The employment of the word "eternal" to describe household objects is a subtle reiteration of the concept that revelation occurs through the physical, objective elements of everyday life, which are, in White's understanding, eternal. The word "mission" occurs twice in the fire narrative. Stan's reflections try to remember their "mission," and Stan himself mounts the stairs on a "mission of mystery." This word has inescapable religious associations which are reinforced by the close proximity of the words "savior" and "sacrifice."

[12]The Tree of Man, p. 42. ". . . this in the end had been her one contribution of treasure, her Gold Coast, only it was real, her silver nutmeg grater" (emphasis mine).

Chapter II

[1]Veronica Brady, "The Novelist and the New World: Patrick White's Voss," in Texas Studies in Literature and Language, 21 (1979), 176.

[2]Andrew Marvell, "Upon Appleton House: To My Lord Fairfax," in Poems and Letters, ed. H. M. Margoliouth, 2 vols., 2nd ed. (Oxford: Oxford University Press, 1952), 101. The Bonner garden offers beauty and security like the garden of Appleton House described in Andrew Marvell's poem "Upon Appleton House, To My Lord Fairfax":

> How safe methinks, and strong behind
> These trees have I encamped my mind;
> Where beauty aiming at the heart,
> Bends in some tree its useless dart,
> And where the world no certain shot
> Can make, or me it toucheth not,
> But I on it securely play,
> And gall its horsemen all the day.
> (ll. 601-608; emphasis mine)

[3]Voss, p. 35. Voss takes on the expedition because he believes that ". . . in this disturbing country . . . it is possible more easily to discard the inessential and to attempt the infinite."

[4]Brady, p. 176.

[5]Voss, p. 263. At one point Palfreyman says to Voss:

> I became more terrified of her than of my own condition . . . The most I can do for her is pray constantly that I take some of her suffering upon myself, and that I may learn to return her love in the measure that she needs.

[6]Jean Jacques Rousseau, Discours sur l'origine de l'inégalité parmi les hommes, suivi de La Reine fantastique (Paris: A. Mantaigne, 1973).

[7]"The Prodigal Son," p. 39. In this article White suggests Voss was ". . . possibly conceived during the early days of the Blitz when I sat reading Eyre's Journal in a London bed-sitting room." He acknowledges Leichardt's influence in the same article:

> Nourished by months spent trapesing backwards and forwards across the Egyptian and Cyrenaican deserts, influenced by the arch-megalomaniac of the day [Hitler], the idea finally matured after reading contemporary accounts of Leichardt's expeditions and A. H. Chisholm's Strange New World, on returning to Australia.

[8]Delwin Brown, Ralph E. James, Jr., and Gene Reeves, eds., Process Philosophy and Christian Thought (Indianapolis: Bobbs-Merrill, 1971).

[9]Voss, pp. 139, 163, 187, 254, 265, 275, 285, 297, 343, 363, 366, 383, 389, 393.

[10]Voss, p. 266. Turner says of Voss's killing of Gyp: "It is

only a dog is it not? . . . Only in these here circumstances, we are all, every one of us, dogs" (emphasis mine). Turner does not recognise the significance of what he has said, but he has stated the equality and the unity of all elements of temporal existence.

[10]Voss, p. 444. Judd recounts to Laura how he found Voss's body: "There was none of us could believe it when we saw the spear, hanging from his side and shaking."

[11]Voss, p. 390.

[12]Voss, p. 259. There is a possible clue to this process in the epiphany of "zusamen"--two together. Voss dreams of Laura and thinks of the lily Palfreyman found:

> [butterflies] "palpitate over the shimmering landscape . . . . their colours opening and closing, opening and closing. Indeed, by the addition of this pair of hinges, the world of semblance communicated with the world of dreams. (emphasis mine)

Laura's dream functions as the "hinges," connecting the world of semblance with the world of dreams.

Chapter III

[1]"Kabbalah," Encyclopoedia Judaica, 1971 ed., pp. 486-653. "Kabbalah" is the term for the esoteric teachings of Judaism and for Jewish Mysticism. Kabbalah is mysticism in that it ". . . seeks an apprehension of God and creation whose intrinsic elements are beyond the grasp of the intellect. . . ." In essence the Kabbalah is far removed from the rational and intellectual approach to religion. For some Kabbalists the intellect itself became a mystical phenomenon. Thus, there is sometimes a paradoxical emphasis on the congruence between intuition and tradition. Kabbalah draws upon the mystic's awareness of both the transcendence of God and His immanence within the true religious life.

[2]Jolan Jacobi, The Psychology of Jung (New Haven: Yale University Press, 1943), pp. 126-28. The importance White places on the potential wholeness of the individual and of his vision requires a symbolic expression. To this end White adapts Jungian symbolism employing the concept of a "mandala," in this instance, the chariot. For Jung the mandala is an archetypal representation of the resolution of opposites; that is, a "unifying symbol" representing "the partial systems of the psyche integrated into the self upon a transcendent, higher plane . . . . the unifying symbol only appears when the way of individuation approaches its end. . . ." This symbol of the psychic totality ". . . always

exhibits a more or less abstract form of representation precisely because it is a symmetrical arrangement of the parts and their relations to a mid-point, which provides their basic law and constitutes their essence." In Dubbo's final chariot painting the four riders are symmetrically arranged in the chariot, each representing an aspect, or function, of the human psyche. Together they represent the potential wholeness of the psyche.

[3]Jung, p. 11.

[4]Edgar L. Chapman, "The Mandala Design of Patrick White's Riders in the Chariot," Texas Studies in Literature and Language, Vol. 21 (1979), p. 190.

[5]Jung, p. 11.

[6]Jung, p. 12.

[7]Manfred Mackenzie, "Patrick White's Later Novels: A Generic Reading," Southern Review, Vol. 1, No. 3 (1965), p. 17.

Chapter IV

[1]The Solid Mandala, p. 238. The four marbles Arthur wins function as Jungian "mandalas"; that is, they function as "symbol[s] of totality."

[2]Patricia Morley, The Mystery of Unity (Montreal: McGill-Queen's University Press, 1972), p. 191.

[3]The phrase "murder he had committed on his brother" has a biblical ring to it, increasing, through diction, the profundity of Arthur's action.

[4]This description of Arthur Brown implies he is simultaneously animate and inanimate in that he makes no valuative distinction between the two conditions of matter. That is, he is aware intuitively that all existence shares a state of "being," a state which, by definition, implies a constant flux. Like Willie Pringle in Voss, Arthur Brown understands the principle of putrefaction. His respect for, and fascination with, all existence indicate he understands that "The blowfly on its bed of offal is but a variation of the rainbow" (V, p. 447).

[5]Thelma Herring, "The Solid Mandala: Two Notes," Southerly, 28 (1968), p. 218.

[6]Arthur's appreciation of these natural manifestations is similar to Stan Parker's joy in the objects of his farm, particularly

immediately after the flood (though Arthur does not feel Stan Parker's sense of mastery and ownership).

[7]The word "lovingkindness" is used to characterise the attitude of Mrs. Godbold in Riders in the Chariot and occurs in the prayer of Benediction Himmelfarb recites before his revelation of "complete union": "Let us obtain this day and every day grace, favour and mercy in thine eyes, and in the eyes of all who behold us, and bestow lovingkindness upon us" (RC, p. 399; emphasis mine). White's two major characters who symbolise both fecundity and compassion are connected through this word.

[8]Morley, p. 198.

[9]Mrs. Poulter's love for her husband echoes Ruth Godbold's love of her husband, Tom: "But I would bear all your sins Tom, if it was necessary" (RC, p. 263).

[10]Though this is not made explicit, Waldo suspects Arthur of vision and, in his fear, decides to kill him, again rejecting the "path" to individuation.

[11]Miss Hare has seen truth as "a stillness and light" (RC, p. 422). She says she believes in "patches of light and stillness" (RC, p. 58).

[12]At the end of the novel Mrs. Poulter is shown as wanting to carry Arthur: "forever under her heart this child too tender to be born" (SM, p. 311).

[13]The Solid Mandala, p. 281. "As the shadow continually follows the body of one who walks in the sun, so our hermaphroditic Adam, though he appears in the form of a male, nevertheless always carries about with him, Eve, or his wife, hidden in his body."

[14]Arthur's brief sleep is reminiscent of Christ's three days in the tomb.

Conclusion

[1]Patrick White, The Aunt's Story (Ringwood, Australia: Penguin Books, 1948). Hereafter cited as AS.

[2]Morley, p. 63.

[3]Patrick White, The Vivisector (Ringwood, Australia: Penguin Books, 1970). Hereafter cited as Viv.

[4]Morley, p. 213.

[5]Morley, p. 212.

[6]David Blamires, "Patrick White: The Twyborn Affair," in Modern Fiction Studies, 22 (1980), 176.

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